

MUSICAL AMERICA

Edited by A. WALTER KRAMER
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PHILADELPHIA TO CONDUCT ITS OWN SEASON OF OPERA

Metropolitan Will Discontinue Series—Philadelphia Orchestra Announces Entry into Field with Ten Weeks of Thirty-Week Schedule Devoted to Operatic Productions—“Inevitable Deficit” Given as Reason for Cessation of Visits from New York at Conclusion of Current Engagement

PHILADELPHIA, March 20.—The rapid mutations of operatic history in Philadelphia, which have been so kaleidoscopic during the past thirty years, gave new turns to the wheel over the past week-end with the result that Philadelphians know:

1. The Metropolitan Opera Association will discontinue its local season after a final performance on March 27.

2. The Philadelphia Orchestra will enter the field and devote ten weeks of its thirty-week season to opera.

The Metropolitan abandons a territory to which it has held steadily since the last century, despite competition from Oscar Hammerstein twenty-five years ago, and in the past decade from the three important local opera companies, the Civic, the Philadelphia Grand and the Pennsylvania Opera. Drastic economies of recent seasons, curtailment—number of productions, reduction of seat prices—all have failed, during the depression, to maintain financial standards, and the company, regrettably, through its executive committee chairman, Cornelius N. Bliss, has announced cancellation of plans for a new season, owing its inability to face and sustain an “inevitable deficit.”

Questions of Contributions

Mr. Bliss has also stated that since the reserve fund of the Metropolitan has been exhausted by the present economic crisis and since the special fund of Lucrezia Bori’s committee was mostly contributed by New York patrons, this fund should be devoted to preservation of the company on its own terrain.

Mr. Bliss made no mention of the fact, however, that the one-time vast reserve fund had abundant contributions from the Philadelphia season. For years the entire house was sold out and at top prices, by subscription, and it was hardly necessary to open the box office, as from only half a dozen to a score or so of seats were ever available.

Mr. Bliss has expressed the hope that some time in the near future the Metropolitan will be able to resume its Philadelphia season. It is understood that the company is retaining its option on the Academy of Music for Tuesday nights.

Announcement of the Philadelphia
(Continued on page 17)

Awards for Philharmonic Children



Wide World

A Double Award: Ernest Schelling Pins a Medal on Lily Pons, Who in Turn Decorates One of the Prize Winners for the Best Notebooks After the Last Children’s Concert of the Philharmonic-Symphony Recently. From the Left, This Jolly Group Includes: Jim Dunlop, Frances Height, Mary Riddle, Charles Hecht, Kei Hida, Mr. Schelling, Conductor; Mme. Pons, Who Made the Awards; Marion Cohn, Deems Taylor, Who Conducted His Own Circus Days, and Doris Cohn

N. Y. PHILHARMONIC FUND NOW \$337,774

Toscanini Birthday Radio Party Arranged—Appeal Is Made To Students

Additional contributions of \$43,924 to the New York Philharmonic-Symphony Society’s campaign for \$500,000 to meet the deficit for the coming three years, were announced on March 15, bringing the grand total up to \$337,774. This announcement was made at a luncheon of the Women’s Division of the Philharmonic-Symphony Campaign Fund, of which Mrs. Vincent Astor is chairman, in the Waldorf Astoria.

In the interest of the campaign, it was arranged to celebrate the birthday of Arturo Toscanini, conductor of the orchestra, with a radio party broadcast over the country on March 25. Each person who had contributed to the fund was invited to listen in to a special Palm Sunday program, conducted by Mr. Toscanini. Announcement of the party was made by Mrs. Christian R. Holmes, a vice-president of the Woman’s Auxiliary of the Society. It was also stated that Mr. Toscanini will personally acknowledge all contributions made to the fund as a result of this event, and that each contributor will receive a portrait of him.

Beethoven Program Broadcast

A broadcast of the repetition of Beethoven’s Missa Solemnis on the afternoon of March 11 was heard by students of more than 600 universities and

colleges, in compliance with requests made by the presidents of these institutions. A brief address on behalf of the fund was made by Deems Taylor. The appeal to students was under the auspices of an honorary committee of college executives, of which Dr. Nicholas Murray Butler, president of Columbia University, is chairman. Mrs. Harris R. Childs is chairman of the Educational Committee which arranged the event with Mrs. Bartlett Arkell as vice-chairman.

Junior Division Organized

A group of young women and debutantes has been organized as the Junior Division of the Philharmonic-Symphony Campaign Committee. Mrs. Melvin Sawin is chairman; and Reta R. Mitchell, vice-chairman. Members are Mrs. Charles Cotton Lawrence, Mrs. S. B. Barton Fox, Mrs. Mary H. Havemeyer, and the Misses Mildred Nicoll, Rosanne Hoar, Lucile Brokaw, May D. Rogers, Joan Blair, Anne S. Richardson, A. Phebe W. Andrews, Peggy Lashanska Rosenbaum, Rosemary Carroll, Edith P. Carver, Edith M. Sawin, Helen L. Michalis, Elizabeth Lefferts, Mary J. D. Biddle, Elaine Frueauff, Edith Gould, Sylvia Gould, Mary Aileen Luescher, Carol J. Mali, Claire Mali, Laura Mali, Laura Truesdale, Anne Truesdale, Thayer Wayland, Elaine Eldredge and Anthea Eldredge. This committee is canvassing the private schools and among young people.

DETROIT TO ADD PLAYERS AND PUT UP SYMPHONY PAY

Orchestra Will Be Larger Next Season with New and Higher Scale of Salaries—Organization Finishes Current Year without Deficit—Schedule Calls for 21 Weeks of Concerts with at Least Two Tours—One Series Will Be Discontinued—Gabrilowitsch Again Conductor, with Victor Kolar, as Associate, Presiding over “Pop” Programs

DETROIT, March 20.—The Detroit Symphony, it is announced by Murray G. Paterson, manager of the orchestra, will be enlarged next season by the addition of six more players and there will be a new and upward scale of salaries. The erection of a new stage setting is planned. One subscription series, that of Friday afternoons, will be discontinued.

With the additional players, the playing personnel of the orchestra will number seventy-four, and this may be increased further to seventy-nine, as compared to the present total of sixty-eight.

Nine renowned soloists, their names to be published later, will appear at the fourteen Thursday evening concerts. The new season will begin on Oct. 29 and continue for twenty-one weeks. There will be at least two tours.

Conductors to Continue

Ossip Gabrilowitsch will continue as director and Victor Kolar as associate director. Mr. Gabrilowitsch will be in charge of the subscription concerts. Mr. Kolar will rule over the “pop” concerts, the school children’s free concerts and the Young People’s Concerts. A

(Continued on page 22)

Considering Mexican Tour for Philharmonic

Negotiations are under way with Mexico City to promote a visit of the New York Philharmonic-Symphony to that city in the late spring. It is said that José Iturbi, the noted pianist, who has conducted in Mexico, is furthering the negotiations, and will probably conduct the orchestra if the plans are successful.

The Philadelphia Orchestra’s proposed trip to Russia has been definitely cancelled. At Leopold Stokowski’s suggestion, the board of directors was asked to consider such a visit, and has officially declined to allow plans to proceed, preferring, it is said, to reserve their energies and efforts for the accumulation of next season’s budget at home.

SCHÖNBERG APPEARS ON BOSTON PODIUM

Is Guest of Symphony Orchestra
In the Performance of his *Pelleas*

BOSTON, March 20.—The presence of Arnold Schönberg on the conductor's podium gave a special significance to the pair of Boston Symphony concerts, at which his *Pelleas* occupied an important place, on March 16 and 17 in Symphony Hall. Dr. Serge Koussevitzky conducted the latter part of the following program:

Symphonic Poem, *Pelleas und Melisande*, Op. 5 Schönberg
Symphony No. 8, in B Minor (Unfinished) Schubert
Till Eulenspiegel Strauss

In commenting, the reviewer is motivated by two desires . . . to be gracious to the eminent visitor temporarily resident in this city and to give an unprejudiced appraisal of his symphonic poem.

It seems a bit singular that Mr. Schönberg should bring forward a work written thirty years ago. Several reasons occur to us, two of which seem of some moment. First, in the midst of the present day welter of melodic complexes and atonal harmonies, Mr. Schönberg may have been inclined to strengthen his very justifiable position as a pioneer and leader in the newer school of composition. Second, he may plan to present, in the near future, an orchestral work on as large a scale as this, which will give a clear indication of his continually developing creative faculty.

Comparisons with Debussy

It is unfortunate for his tone poem that it should have come to a hearing in this city before audiences thoroughly familiar with the exquisite refinements of Debussy's opera. The obvious outlines of the work cannot seem (at this late day) so appropriately matched to the poesy of *Pelleas und Melisande* as to the more rugged text of say, *Macbeth*. And to one pair of ears, the work seemed unnecessarily long . . . for the amount of text. Had it been offered as a "symphony in one movement" (after the poem by Maeterlinck) the title would have more nearly approximated the real character of the piece, since it is in four sections of heroic proportions, the whole structure being unified by the recurrence at in-



Arnold Schönberg Conducted His *Pelleas und Melisande* With the Boston Symphony

tervals of themes given out early in the work.

Yet despite the art with which the composer has manipulated his material and the several passages of great lyric beauty, the "poem" was to one listener, a pedestrian work, unlighted by so much as a single caper, however clumsy, which would have invested the piece with a less gloomy atmosphere and have given the hearer a welcome respite from the continuously tragic. With true appreciation for his genius, the audience recalled the composer who generously shared the long continued applause with the orchestra.

Under the baton of Dr. Koussevitzky, the melodious Schubert Unfinished and the humorous Till came to performances which upheld the best interpretative tradition of this orchestra and its conductor.

GRACE MAY STUTSMAN

Edith Mason Scores in Faust and Manon in Rome

ROME, March 15, (By Cable)—Among outstanding events in the opera season in Rome have been five performances of *Faust* in which Edith Mason, the American soprano, has scored an unusual success in the role of Marguerite. Dino Borgioli, a favorite with Rome audiences, has sung opposite her as Faust. Mme. Mason also won high favor in *Manon*, with Beniamino Gigli as des Grieux, at the Teatro Regio.

COMPOSERS' LEAGUE SPONSORS NEW WORKS

Eight Americans Commissioned To Compose Music for Major Societies

In pursuance of a new plan to promote the interests of composers in America, the League of Composers has commissioned eight Americans to write works which will be performed, not by the League, but by eight important societies throughout the United States. The composers are: Louis Gruenberg, Roy Harris, Walter Piston and Roger Sessions, for symphonic works; Randall Thompson and Virgil Thomson for choral works; and Nicolai Berezowsky and Israel Citkowitz for quartets.

"The plan has a two-fold purpose," it is stated. "First, to centre attention on the peculiar economic situation of the composer who, more than any other element in the musical world, has the least means of support from his work; and second, is to take active steps

toward promoting a wider public interest in native composers. The League will pay an equal amount of money to each composer for his work under noted conductors, whether it be a symphony, a chorus or quartet.

"The works will be performed during the season of 1934-35 by the Philadelphia Orchestra under Leopold Stokowski, the New York Philharmonic-Symphony under Bruno Walter, the Chicago Symphony under Frederick Stock, the Harvard Glee Club under Dr. Archibald Davison, the Cleveland Orchestra under Dr. Artur Rodzinski, the Adesdi Chorus under Margarete Dessooff, the Pro Arte Quartet and the Stradivarius Quartet."

It is also announced by the League that Mrs. Eugene Meyer, chairman of the board of directors of the Westchester County Music Festival and of the Westchester County Recreation Commission, has accepted the chairmanship of the auxiliary board.

Initial Performances in Chicago Are Featured Under Stock's Baton

Dalies Frantz, Making First Appearance With Orchestra, Receives Ovation — Piatigorsky Plays Mozart and Elgar Concertos — Hanson's Romantic Symphony Introduced

CHICAGO, March 20.—The first appearance of Dalies Frantz as soloist with the Chicago Symphony at the concerts on March 15 and 16 in Orchestra Hall, resulted in ovations for the young American pianist. Frederick Stock conducted the following program:

A Night on Bald Mountain . . . Moussorgsky
Eight-Russian Folk Songs . . . Liadoff
Symphony No. 2, in E Minor . . . Rachmaninoff
Concerto No. 1, in E Flat . . . Liszt
Mr. Frantz

Mr. Frantz is an artist of considerable individuality and the possessor of a technique which enabled him to deliver the concerto in true virtuoso style. He excited the audience to a pitch of enthusiasm that was expressed in shouts and other symptoms of emotion, but he declined to give the desired encore.

Equally exciting was Mr. Stock's interpretation of Rachmaninoff's Second Symphony. This has long been one of the conductor's surpassing achievements, and the abandon with which he entered into a publication of this dramatic episode stirred auditors to frantic applause. A Night on Bald Mountain and Liadoff's settings of the Russian folk songs were beautifully performed.

Three Novelties Performed

Gregor Piatigorsky, cellist, appeared at the concerts of March 8 and 9, when three "first performances in Chicago" were included in the following program, conducted by Mr. Stock:

Overture, *Fingal's Cave* . . . Mendelssohn
Symphony No. 2 (Romantic) . . . Hanson
(First Performance in Chicago)
Concerto in D . . . Mozart
(Arranged by Gaspar Cassadó. First Performance in Chicago)
Hebrew Rhapsody, Schelomo, for 'Cello and Orchestra . . . Bloch
Mr. Piatigorsky
Sailors' Dance, from the Ballet *Pavot Rouge* (The Red Poppy) . . . Glière
(First Performance in Chicago)

The Mozart Concerto, originally composed for horn and orchestra, and Schelomo were interpreted with admirable skill. Especially effective was the stirring Bloch work, in which the soloist was aided by the superb accompaniment furnished by Mr. Stock. Hanson's Romantic Symphony impressed the listener more with its fluency and mastery of orchestration than by its originality or eloquence of content.

For the Tuesday concert of March 13, at which Mr. Piatigorsky was again soloist, the program was as follows:

Symphony No. 8, in F . . . Beethoven
Passacaglia, Interlude and Fugue . . . Sowerby
Orchestral Fragments (Second Series), from
Daphnis et Chloé . . . Ravel
Concerto . . . Elgar
Mr. Piatigorsky

Mr. Piatigorsky made the Chicago public acquainted with the 'Cello Concerto of the late Sir Edward Elgar. It is strange that this work has been so neglected, for as set forth by Mr. Piatigorsky it has every ingredient of a popular success. Its melodies are attractive and dignified; the orchestration is colorful and there is ample opportunity for the soloist to display every resource of his art.



Dalies Frantz Stirred Chicago Audiences in Appearances as Soloist With the Orchestra

Leo Sowerby's Passacaglia, Interlude and Fugue, which had a recent premiere, proved even more interesting on better acquaintance.

MARGIE A. MCLEOD

PHILHARMONIC AWARDS BESTOWED ON CHILDREN

Medals and Ribbons for Best Notebooks Given at Final Morning Concert—Pons Makes Address

At the sixth and last of the New York Philharmonic-Symphony's Concerts for children and young people in Carnegie Hall on the morning of March 10, seven medals and twenty-three ribbons were bestowed upon young music-lovers who submitted the best notebooks containing comments on the first five concerts of the series. The medals and ribbons were presented by Lily Pons of the Metropolitan Opera who addressed the children, praising their work in the books and asking them and all children throughout the country to assist in raising the guarantee fund for next season.

Medals were awarded to Mary Bidle, Doris and Marion Cohn, Jim Dunlop, Frances Haight, Charles Hecht and Kei Hida. Those winning ribbons included Constance Buttenheim, Gerda Bregman, Irving Berkowitz, Anthony Aliverti, James di Biase, Daniel Demarest, Walter and Bernice Cohn, Barbara Bradley, Edward and Phyllis Hecht, Vivian Landey, Isabel Martin, William Nicholl, Virginia and Helen Lucy Nichols, Nell Neugass, Esther Prager, Carmy Rose, Sidney Peloubet, Peter Schellens, Mathilde Zwilling, David Prensky, Gloria Viggiano, Lawrence Smith and Helen Casey.

The Life Savers, or cards containing slots for twenty coins, had netted over \$1,500 collected by the children, it was announced by Mrs. Melvin E. Sawin. Ernest Schelling, conductor of this series, bestowed ribbons upon Miss Pons and Maurice van Praag, personnel manager of the orchestra.

A request program was conducted by Mr. Schelling with Deems Taylor appearing as guest conductor in his own work, *Circus Day*, which he had led at an earlier concert. The program is reviewed elsewhere in this issue.

A Sympathetic Study of England's Master Musician

Basil Maine's Life and Works of Sir Edward Elgar a Two-Volume Biography of High Merit — From Conductor of Worcester County Lunatic Asylum Band to Master of the King's Musick, His Career Was That of a Sincere Seeker After Musical Truth—Fine Influence of His Wife and of Several Splendid Friends — Third Symphony and an Opera Uncompleted at Time of His Death

By A. WALTER KRAMER

SIR EDWARD ELGAR died on Feb. 23, 1934. By a strange coincidence I was reading, in all likelihood at the very moment that England's greatest composer since Purcell was passing, what to me is not only the best biography of him, but also one of the finest of musical biographies that I know. I speak of Basil Maine's *Elgar: His Life and Works*, published in two volumes by G. Bell & Sons, Ltd., London, the first volume, *Life*, the second, *Works*.

I said "strange coincidence." Let me explain. This important work, issued in England last year, undertaken to appear on his seventy-fifth birthday, had come to me almost six months ago. The author, the distinguished British music critic, active in London for the *Morning Post* and known to my readers as London correspondent for MUSICAL AMERICA, deserved a review of his Elgar biography at least by Christmas. But there were further delays. Thus it was February before I could finish my reading of the book.

Mr. Maine, when he visited this country in 1931 to speak the part of Orator in the performance of Arthur Bliss's *Morning Heroes* at our Worcester Festival, told me of his then contemplated Elgar biography. I was happy that he was to engage in writing it. We had found that we were in agreement about this composer's music, that it was a wholehearted sympathy that bound us to it.

Family Opposed to Musical Career

In painting the picture of Elgar in the volume called *Life*, Mr. Maine proceeds with a pastel of the countryside around Worcester, the country where Elgar was born at Broadheath. Of his father, W. H. Elgar, we learn much and of his remarkable mother. They did not desire him to be a musician. His father had found the road a difficult one. He tried the law, but he left it to work in his father's music shop. Then, having saved enough money, he went to London where he studied the violin with Adolf Pollitzer, who believed in his future as a violinist. Elgar, however, had other plans. He was interested in music more deeply than a solo career seemed to suggest to him.

From his humblest duties as a conductor of the Worcester County Lunatic Asylum Band to the high post of Master of the King's Musick, Elgar was always the sincere seeker after musical truth. Those of us who have loved his music, as I have from my first hearing of *The Dream of Geronimus*, can not but be moved to know from Mr. Maine's narrative of the



struggle this great musician encountered in his march to fame. Handicapped financially, realizing that those about him had little understanding of what he was working toward, discouraged by few performances, he experienced much that was calculated to make him bitter, and that throughout his life made him a pessimist in his outlook.

Influence of His Wife

He played the violin in local orchestras, the organ in St. George's Roman Catholic Church, succeeding his father. It was not until his marriage in 1889 to Caroline Roberts that he began to arrive, and then slowly. Mr. Maine is authority for the statement that it was the influence of this extraordinary woman that aided him in achieving his position as England's foremost composer. Even in his native Worcester he was little known to the public. From their marriage to her death in 1920 their life was a grand harmony. At the outset they went to live in London for two years, where he made it his business to hear music that his life in the country had made impossible. He spent his time in teaching and composing. His *Froissart Overture* came to a hearing the following year at the Three Choirs' Meeting at Worcester, the first important performance of his career. This was not until he was in his early thirties. But the work was not too favorably received.

Nor were the next works which were performed. But *Gerontius* won him notice in his native land at the Birmingham Festival of 1900 and shortly after in Germany, where Julius Buths produced it in Düsseldorf in 1902. That performance won him the unstinted praise of Richard Strauss, and another hearing, this time at the Worcester Festival the same year. Hans Richter had championed the oratorio and to

Illustrations reproduced by kind permission of G. Bell & Sons, Ltd., London. Portrait of Sir Edward and his dog by Edgar and Winifred Ward, courtesy of the Gramophone Co.

Right: Elgar and His Father in 1904, after the Son Had Attained Prominence in the Career Which the Father at First Deplored. Left: A Portrait of Sir Edward and His Favorite Dog. Below: The Cottage at Broadheath, Where Elgar Was Born



him Elgar owed much, for later he introduced many of his major works to the British public. And Richter's approval counted, for he was worshipped by English music lovers.

His Friendship With Jaeger

The beautiful friendship of A. J. Jaeger, a German living in London, associated with the publishing house of Novello, was one of the dominant influences in his life. Jaeger was both critic and friend, and from the passages from their correspondence which Mr. Maine quotes, one can understand how important a part was played by this discerning, unselfish and devoted man. With the composer's mother and wife, he contributed more, with Hans Richter, than anyone else to gaining for Elgar his rightful place in English music.

The first great blow to Elgar was Jaeger's death in 1909. Eleven years later Lady Elgar died. From that time the composer can hardly be said ever to have recovered. Life without his constant companion was not the same, and his period of productivity of major works almost ceased. With Lady Elgar at his side, he seemed to put forward ever finer works in an unending stream. Without her, life became colorless, an adventure without a goal. The two great symphonies, the first appropriately dedicated to Richter, were written in

the two first decades of this century while she was living. The first symphony was a triumph, as witnessed by a hundred performances in its first year before the public.

Mr. Maine very properly scores the English musicologist, E. J. Dent for his neglect of Elgar in his article in 1931 on *Modern English Music* in Adler's *Handbuch der Musikgeschichte*, in which the Cambridge professor devoted sixty-six lines to Parry, forty-one to Stanford and only sixteen to Elgar! Fortunately there is a real national consciousness in England and Professor Dent's action drew fiery protest signed by the most noted English musicians. In the United States a similar act of unfair critical writing would have passed unnoticed. In fact on occasions it has.

Quiet Paths After the War

Elgar was not at all unsympathetic to modern works, even when he had reached three score and ten. But to quote Mr. Maine he had a deep respect for the art in which he labored as a high priest. His was not "like so much of the peacock-music that is heard at festivals of contemporary composers." Never "did it consciously and vainly flaunt the plumage of modernity." In returning to active composition after the war, during which he wrote little

(Continued on page 17)

GUSTAV MAHLER: Master of Orchestral Counterpoint

His "Horizontal" Symphonic Scoring Laid the Foundation for a School

By WINTHROP SARGEANT

In this, the second of two articles on the musical style of Gustav Mahler, Mr. Sargent discusses Mahler's technique of composition and orchestration.

Editor—MUSICAL AMERICA.

THE popular misunderstanding of Mahler's music lies, to a certain extent, in a misunderstanding of Mahler's altogether special place in music history. His works have been most frequently condemned because they do not conform to the usual set of values; because they cannot be truly evaluated with reference to the same scheme of form and content, of technique and material, that is customarily applied in judging the work of his predecessors. But when one considers for a moment the enormous gulf that separates the



Frankenstein

Auguste Rodin's Bust of Gustav Mahler in the Austrian State Museum, Vienna

technique, and indeed the whole conception of a late Beethoven quartet from the technique and conception of a Bach organ toccata it becomes evident that idioms and means of musical utterance may differ greatly within the span of a century. There is not a greater gulf in conception between Beethoven and Mahler than between Bach and Beethoven. The gulf is merely a more recent one.

In approaching Mahler's music it is necessary to bear in mind that in many of his works he is only indirectly concerned with the processes of complex thematic development which are the outstanding features of so many great musical compositions, and that, in consequence, his work is not to be judged with reference to the same standards. His well-known definition, "Mir heisst Sinfonie mit allen Mitteln der vorhandenen Technik mir eine Welt aufbauen (symphony, to me, means to construct a world for myself with every available device)" expresses well his viewpoint. Each of his symphonies is indeed a "world" containing, like the real world, contrasts, ugliness, sublimity, tawdriness, tragedy, grotesquerie and majesty. As Richard Specht has somewhere suggested, he is a musical autobiographer, and his autobiography is emblematic of an entire generation.

Aside from Bruckner and perhaps the last Beethoven quartets, Mahler's music, or at least the spirit behind it, derives from non-musical sources. He himself was a wide reader. It was the works of Dostoevsky rather than contemporary schools of musical thought, that provided the spiritual impetus for his first creative activity. And there is something of Dostoevskian power and humanity in his works for those who hear them in proper perspective. True, he often invades a field not ordinarily considered the province of music, or at least a field that musicians had left uninvaded before his time. The legitimacy of his approach in these matters should, however, be judged by its net effect. Do the results constitute a moving experience? This writer thinks they do.

Result of Disciplined Honesty

The apparent technical awkwardness of Mahler's style is the result rather of a disciplined honesty than of any lack of training or musical knowledge. That he was thoroughly acquainted with the traditional techniques of composition cannot for a moment be doubted. That he was a tireless worker, as far as the writing of his scores was concerned, is also well known. He changed and improved them after each performance. The score of his Fifth Symphony had to be engraved three times because of changes he had made, and even then he expressed dissatisfaction with some parts of it. But Mahler was not seeking technical facility. He instinctively avoided the formation of an easy, fluent style, based on formulas such as enables so many lesser composers to write by the yard. Every measure of a work and every successive work was to him a new problem calling for its own solution, not merely an opportunity to use harmonic, melodic, and contrapuntal devices which could be trotted out ready made. He avoided the musical cliché with great conscientiousness.

Mahler and Strauss

This is one of the distinctions to be made between the Mahler style and that of Strauss. Most of the striking and brilliant devices that appeared in the works of Strauss up to the time of *Till Eulenspiegel* later solidified into stock formulas, and it can truly be said that many of the later works like the *Sinfonia Domestica*, and, above all, *Ariadne*, the *Josefslegende* and *Schlagobers*, were to a great extent mere re-aplications of time-tried and sure-fire recipes. Nothing of this sort will be found in Mahler's work. From the First Symphony to the Ninth there is an avoidance of stock tricks that makes each work a new experience to the listener.

This particular quality in Mahler's work is one which, from a technical point of view, should excite great admiration. Wagner had bequeathed the world of musical composition a plethora of smooth and striking devices of chromatic harmonization and orchestrational brilliance that could easily be taken over by lesser men and applied with success much in the same way that a magazine cover artist applies his stock mannerisms in painting his monthly American beauty. These rubber stamp effects of



Richard Lang, Vienna

Der Abschied (The Farewell) of Das Lied von Erde as Represented in an Etching by Arthur Paumzen; Reproduced from "Moderne Welt," Vienna

Wagnerian chromaticism permeated much of the music of Mahler's time and have even penetrated today into the field of popular music. Specifically I refer to parallel sequences of chromatic seventh-chords and ninth-chords, frequent and startling modulation, polytonality, whole-tone scale combinations, melodies conceived by ornamentation of complicated harmonic substructures, climaxes built up in series of chromatically rising melodic sequences, and so on.

Style Is Diatonic and Simple

To these effective technical formulas Mahler turned a deaf ear. His own style is, by and large, as diatonic and as simple and straightforward as that of Haydn. He never hides himself behind a display of pompous brilliance. Such a procedure would inevitably destroy the message that he is at such infinite pains to impart. There is, to be sure, about his style a certain rough-hewn quality, a certain lack of conventionally polished surfaces, a quality such as is sufficiently seldom encountered in music to appear a bit forbidding on first hearing. But it is this very quality—a quality that makes Cézanne a better painter than the average magazine illustrator, or that makes a tortured and distorted painting by El Greco, or a Byzantine mosaic, an infinitely more expressive thing than a highly skilled Royal Academy portrait—that is the strongest feature of Mahler's work. It is what gives it the attribute of depth, what makes each measure of one of his symphonies a simple thing, but a thing upon which

infinite care has been individually expended, and a thing which will consequently reward the listener more and more on each re-hearing. The term "awkwardness" could be applied to this aspect of his style only by those who have never looked beneath the surface.

A Master of Orchestration

This same characteristic—avoidance of conventional means to effectiveness—carries over into Mahler's methods of handling the orchestra. Here, more than anywhere, he is a master, and it is in matters of orchestration that he has had his greatest influence on the succeeding generation of composers. But for Mahler, the modern chamber orchestra technique which is used by Schönberg, von Webern, Hindemith and a dozen other Central European composers of the present day, might never have been evolved.

It is, indeed, difficult to think of Mahler's orchestration as a separately definable aspect of his technique of composition. He thought so completely in terms of the orchestra that, for him, to orchestrate was to compose, and to compose was to orchestrate. In this respect, too, he stands apart from almost every other composer of his own or the preceding generation, with the possible exception of Bruckner. He is one of the few composers of the last hundred years in whose orchestral work the influence of the piano keyboard is not felt. When he writes for strings, he writes parts that are conceived for

(Continued on opposite page)

Distinguishing Characteristics of His Orchestration

(Continued from opposite page)
strings alone—not parts that are merely possible on stringed instruments. When he writes an oboe or a clarinet passage it is the very spirit of the oboe or clarinet that he invokes, not its potentialities for showy technical passages.

He never obscures the nudity of his melodic line with foggy effects such as are so often employed by Wagner and later by Strauss. And, because there is this total absence of fancy dress, of

viola, one to a flute, one to a bassoon and one to the 'cellos, pizzicato.

The effect on first hearing appears to be lacking in the richness of sonority that we commonly expect in such a passage. But when we are familiar with it, it reveals subtleties that the other method can never achieve. The melodic and the contrapuntal aspects of the passage are intensified. The voices are heard separately and their interrelations reveal a multitude of delicate shad-

the Mahler instrumentation lies in his contrapuntal use of dynamics. The Mahler symphonies are full of passages where the already contrapuntal type of orchestration is further intensified by dynamic contrasts between the various voices. One instrument will have a crescendo while another has a diminuendo. In a single measure several different voices will successively step to the front and recede again. The iridescent interplay of tone colors thus achieved permits of an infinite gradation of subtle nuances.

This method of instrumentation differs again, and radically, from the impressionistic instrumentation of Debussy and Ravel. The latter is a question of effects—of striking and exotic textures, again a matter of combinations. It lacks the contrapuntal quality of the Mahler method. It is again a matter of fancy dress rather than of pure orchestral melody.

As has been noted above, the following generation of Central European composers learned this technique from Mahler. Schönberg, in particular, uses an orchestral method based on similar lines in many of his works, including the *Kammersinfonie* and *Pierrot Lumière*. His well-known orchestrations of the two Bach choral preludes are exquisite examples of this same sort of orchestral counterpoint.

His Music Has Many Aspects

Of the powerful, Blake-esque, apocalyptic message of the Mahler symphonies, of the pantheistic mysticism of their composer, which penetrates every

A high-contrast, black and white photograph of a person's face, heavily shadowed, with a bright, overexposed area on the right side of the forehead and bridge of the nose. The person appears to be wearing a dark cap or hood. The image is framed by a thick black border.

© A. DuPont
Gustav Mahler as Photographed During his

measure of them, of the unappeasable quest for a reconciliation between the real and the ideal which might be said to be the only typically Jewish trait his music reveals, of his Germanic mediævalism and his Bohemian nostalgia for rural scenes, these articles have had nothing to say. The writer has merely attempted to point out certain attributes of Mahler's music that he feels are most commonly misunderstood.

Whether or not Mahler is as great a composer as Brahms or Wagner is really a question of little moment. His problem and his approach are different from those of Brahms and Wagner. He has chosen a different field of values to work in. This field of values may seem to some to be far removed from that to which the great composers have traditionally held. Perhaps Mahler has not even written music in the ordinary acceptance of the term. Nevertheless, in his own way he is a powerful creator. That should be sufficient justification for his work.

**NEW YORK FEDERATION
SPONSORS OPERA PLAN**

Aida Production in June to Be Under Auspices of Clubs and Finger Lakes Association

The New York Federation of Music Clubs, through its opera department, of which Stuart Gracey is chairman, plans an operatic development extending over the state. The first production will be *Aida*, to be given in June, sponsored jointly by the New York Federation and the Finger Lakes Association, whose fifteenth anniversary will thus be celebrated.

Choruses from the Finger Lakes Region are already rehearsing. The orchestra will number 100. During the first week in April the Federation will conduct contests, in various sections, for leading roles. Minor parts will be sung by residents of the Finger Lakes district. Next season *Aida* will be given in four other sections under the same conditions, as a part of festivals already established by the Federation. All the productions will be sung in English.

The ultimate objective of this movement is to establish a permanent opera route, producing at least one new opera each season; utilizing choruses and orchestras available in the locality, with the principals selected by competition.

An Example of Mahler's Economy in Scoring. A Maximum of Effect Achieved with a Minimum of Resources. From *Der Abschied*, the Concluding Section of *Das Lied von der Erde*

Victorian gauze and tinsel, in his instrumental technique, the melodic and contrapuntal structure appears with infinitely greater force. Mahler is not afraid to expose single solo instruments against starkly simple backgrounds, with practically no harmonic trimming, and the effect he gains in such instances is out of all proportion to the means used in obtaining it.

The Austrian School

The Austrian School

I think the discerning German critic Paul Bekker was the first to point out the distinction in essential methods of composition which separates the Austrian school, to which Haydn, Schubert, Bruckner and Mahler belong, from the "Liszt school", of which Liszt himself, Wagner and Strauss are the chief exponents. There is, indeed, a great difference of approach between the two, as well as between both groups and the Brahms-Schumann Romantic school. The Austrians have been, on the whole, a group of lyricists. They have made matters of thematic development and contrapuntal virtuosity secondary to matters of pure melodic design.

In no other field is the distinction between these schools so evident as in that of instrumentation. Where the Liszt school, in orchestral matters, has striven for brilliance, sonority and vivid orchestral color, the Austrians have consistently preferred to work in the direction of clarity. Mahler inherited this tendency from Bruckner, developing a sort of instrumentation that might almost be said to reveal a different dimension in the world of tone-color from that employed by any other composer of his day.

poser of his day. The unique feature of Mahler's technique of orchestration lies in setting off instruments *against* each other, rather than in combining them. Where Strauss will write a choral passage for horns, trombones and tuba, for example, using each instrument in its most advantageous register and achieving a solid effect of great sonority, Mahler will play the voices of a similar passage against each other, giving each a separate tone-quality—say, one to a solo

A Page from the Third Movement of Mahler's Fourth Symphony, Illustrating What the Author Describes as the Composer's Counterpoint Dynamics, With Individual Voices Rising and Subsiding, as Distinct from Mass Crescendo and Diminuendo Effects in Scoring

CURRENT OF MUSIC AGAIN FLOWS ON IN VIENNA

Concerts and Operatic Performances Resumed After Interruption Caused by February Disturbances—Huberman, Elisabeth Schumann and Weingarten Give Recitals for Benefit of Victims' Families

By DR. PAUL STEFAN

VIENNA, March 1.—Interruption of the whole artistic life in Vienna, due to tragic events which began on Feb. 12, lasted for almost a week. This interruption began on the first Lenten Monday; and in the week following, in accordance with tradition, there would not have been much important music in any case. Therefore the hiatus was not so greatly felt.

Before the next Sunday the Opera was again giving performances. Bronislav Huberman's concert, postponed from Friday to Sunday, furnished the first incentive to the public to turn out in droves, for the reopening of the Opera had not attracted a large public, due to the fact that street cars were not running on the usual schedule and to other disadvantages. It was left to Huberman to reawaken the public interest in music.

He had promised to donate the entire proceeds of his concert to the families of those who had been victims in the tragic days, regardless of what part they had taken in the outbreak. Huberman emphasized this point in an address to his audience, and was vociferously cheered.

Deep Emotion Aroused

His playing reflected great emotion, though it was none the less masterly on that account. On the contrary, many of Huberman's regular followers claimed that he outdid himself. He played the Bach Chaconne; and, with Begleiter Siegfried Schultz as an artistic pianist, the D Minor Sonata of Brahms and the Franck Sonata. It was characteristic of him to substitute the D Minor Brahms for the composer's Sonata in A which he had originally intended to play. Both Huberman and his listeners gave evidences of being deeply moved. Everyone agreed that it was a great artist, as well as a great and good man, who played.

Another benefit concert for the same cause was given two weeks later, and in an entirely different atmosphere, by Elisabeth Schumann, who had not been heard here for a long time and who was, for that reason, received with particular enthusiasm. A Viennese is accustomed to think of Mme. Schumann as a singer who is forever traveling and pauses in this city only between the tours she makes in foreign lands. These visits are greatly appreciated whether she appears in concert or in opera.

Memories of 1848

Still another concert for the benefit of strike victims was given by Paul Weingarten, pianist and excellent teacher at the Vienna State Music Academy. Weingarten is heard here very often and has a large following. He, too, had a special evening, the character of which was reflected in a performance of Liszt's *Funérailles*, a composition dedicated to the memory of victims of the bloody March of 1848. Weingarten's most beautiful playing



Enrico Rasteghi, Rame. Enrico Rasteghi's Quattro Rusteghi Was An Unexpected Success In Vienna

was done in music by Debussy, with which he always seems to establish a special relationship. The recital was one of the best of its kind we have heard hereabouts.

Remaining concerts were signalized by the participation of guest conductors. First came Robert Heger, who has left Vienna for a larger circle of activities in Berlin. He still conducts here regularly, but it is a question whether such trips will be feasible another season. At any rate, Heger is always welcome. This time he pleased particularly as an interpreter of Bruckner's Fifth Symphony.

Vaclav Talich, at the head of a young musicians' orchestra, regularly conducts Philharmonic concerts in Prague and Stockholm. Talich is a familiar acquaintance of Viennese audiences and especially of contemporary Viennese composers whose works he has often performed at festivals and on other occasions. This time he produced music by Smetana and Dvorak's New World Symphony. The latter had not had so authentic an interpretation in a long time. The refreshing spirit Talich brought forth, his intimate understanding of the music's Slavic nature and his brilliant musicianship resulted in an outstanding rendition of the beautiful symphony, so significant of European-American relationships.

Gives Mahler's Second

Then came Carl Schuricht, music director in Wiesbaden and conductor of the Gewandhaus concerts in Leipzig. He is an ardent disciple of Gustav Mahler, and gave a cycle of Mahler's works in Wiesbaden some time ago. It was therefore not surprising that Schuricht took over the performance of Mahler's Second Symphony, which was to have been given by Fritz Busch, prevented by an illness, caused by overwork, from keeping the engagement. Schuricht's success in this performance was remarkable and well deserved.

Whenever Bruno Walter happens to be in Vienna, attention centres in his concerts. He conducted the Philharmonic Orchestra in a strictly conventional program which ranged from Handel to Brahms's Fourth Symphony. Each new performance by this fanatically beloved artist proves that the

Appearing As Guest Conductors, Heger, Schuricht and Bruno Walter Find Appreciative Audiences—Wolf-Ferrari's Quattro Rusteghi Given Novel Staging in First Viennese Performance Conducted by Krauss

Viennese public is not lacking in good taste.

We therefore look forward with joy to productions at the Opera which will be conducted in March and April by Walter as guest. Among other works, he is to direct a restudied version of Tchaikovsky's *Eugen Onegin*. Dr. Otto Erhardt, who has frequently been associated with Walter in Salzburg, has been invited as guest stage director. Dr. Lothar Wallerstein has been engaged for the month of March by La Scala in Milan and is expected to go to South America, not returning until the time of the summer Salzburg Festival. As the Vienne Opera has only one permanent stage manager—the singer Duhm—in addition to Dr. Wallerstein, it will be seen that Dr. Erhardt will have his hands full.

An Unexpected Success

Meanwhile, the Opera has achieved a sensational and totally unexpected success. For want of something better, it was decided to give *I Quattro Rusteghi* by Wolf-Ferrari—a first local performance at that, for the work had, strangely enough, never been performed in this city. Under the baton of Clemens Krauss and the stage management of Dr. Wallerstein, a truly brilliant production was accomplished. From both musical and scenic standpoints, the result was marvelous, ranking among the best attainments in the history of the house and receiving an ovation.

Dr. Wallerstein used a movable stage in his novel presentation, which had an effect of magic. One advantage of having the entire action take place before the curtain on a stage which reached into the orchestra was that every word could be distinctly understood throughout the large auditorium. There is talk of the opera being given in this manner at Salzburg.

DRESDEN TO RESTAGE OPERAS FOR FESTIVAL

Spring Performances will Include New Settings for *Der Rosenkavalier* and *Oberon*

DRESDEN, March 15.—The regular spring festival at the Dresden Opera will be held from May 27 to June 3. Karl Boehm, general music director, will conduct the Wagner performances (*Tristan und Isolde* and *Die Meistersinger*) as well as *Der Rosenkavalier*, which will be under the direction of Hans Strohbach, the new stage manager. Strauss's work will be entirely restaged, for the first time since its premiere in 1912.

Oberon will also be restaged under the direction of Josef Gielen of the State Theatre, and will be conducted by Hermann Kutschbach.

Handel's *Julius Caesar* will be given in the Festival Theatre in Hellerau under Strohbach's direction. *Alkestis*, which was performed there for the first time last year, will be repeated this season.

G. DE C.

SALZBURG FESTIVAL SCHEDULE OUTLINED

Special Strauss Cycle Arranged—Toscanini Will Make First Appearance

SALZBURG, March 15.—The annual Salzburg Festival, to be opened with *Fidelio* on July 28, will continue until Sept. 2. A special Richard Strauss Cycle is arranged in commemoration of the composer's seventieth birthday, which falls on June 11. Another feature will be Arturo Toscanini's first appearance at a Salzburg Festival, conducting concerts of music by Haydn, Mozart, Beethoven and Brahms.

Operas, to be conducted by Strauss, Clemens Krauss and Bruno Walter, will be produced in the Festspielhaus. Wilhelm Mengelberg, Bruno Walter, Wilhelm Furtwängler, Strauss, Vittorio Gui and Sir Thomas Beecham will conduct concerts in the Festspielhaus and Mozarteum.

The Operatic Program

The operatic program is as follows: *Fidelio*, Beethoven; July 28 and Aug. 14, Richard Strauss conducting. In the cast: Lotte Lehmann, Louise Helletsgruber, Alfred Jerger, Richard Mayr, Franz Völker.

Don Giovanni, Mozart; July 30, Aug. 8, 16 and 25, Bruno Walter conducting. In the cast: Dusolina Giannini, Virgilio Lazzari, Ezio Pinza.

Der Rosenkavalier, Strauss; Aug. 1, 18 and 29, Clemens Krauss conducting. In the cast: Lotte Lehmann, Adele Kern, Richard Mayr, Helge Roswaenge.

The Marriage of Figaro, Mozart; Aug. 3, Clemens Krauss conducting. In

the cast: Adele Kern, Viorica Ursuleac, Karl Hammes, Alfred Jerger.

Tristan und Isolde, Wagner; Aug. 4, 24 and 31, Bruno Walter conducting. In the cast: Dorothee Manski, Gertrud Rünger, Hans Grahl, Richard Mayr, Josef von Manowarda.

Die Aegyptische Helena, Strauss; Aug. 9, Clemens Krauss conducting. In the cast: Margit Angerer, Viorica Ursuleac, Josef von Manowarda, Franz Völker.

Oberon, Weber; Aug. 13 and 22, Bruno Walter conducting. In the cast: Margit Bokor, Maria Müller, Karl Hammes, Helge Roswaenge.

Elektra, Strauss; Aug. 17, Clemens Krauss conducting. In the cast: Rose Pauly, Gertrud Rünger, Josef von Manowarda, Franz Völker.

Die Frau ohne Schatten, Strauss; Aug. 20, Clemens Krauss conducting. In the cast: Rose Pauly, Gertrud Rünger, Viorica Ursuleac, Josef von Manowarda, Franz Völker.

Cosi Fan Tutte, Mozart; Aug. 28, Clemens Krauss conducting. In the cast: Eva Hadrabova, Adele Kern, Viorica Ursuleac, Karl Hammes, Josef von Manowarda, Franz Völker.

Orchestral Serenades

Bernhard Paumgartner will conduct Mozart's Mass in C Minor and four orchestral serenades. Five concerts in the Cathedral will be conducted by Joseph Messner. The Mairecker Quartet is to give two chamber music serenades, and the Vienna Sängerknaben will be heard.

Dramatic productions of *Euryman* and *Faust* are to be under Max Reinhardt.

MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

The coming spring is bringing with it an epidemic of popular priced opera, as it did last year. Now, I am one of those who believe in this policy. Didn't I speak to you several times about it when it was given last season at the old Hippodrome in New York?

It began well, with such men as Giuseppe Bamboschek and Fulgenzio Guerrieri conducting, the prices were really low and the crowds responded. The house was packed from June when the season began until late summer. Then something happened. I have never seen it discussed in print.

With the opening of the fall season, the Hippodrome did not do the business that it had done in summer. Some of my imps wondered why, so they set out to investigate. And what did they find? That with the fall opening, the house had been rescaled! The prices, announced as having been "slightly increased," the top price being \$1.10 instead of 99c. as in the summer, had been really jacked up. Whereas, when the Hippodrome began, a large number of seats were to be had at thirty-five and fifty cents, and only a few at ninety-nine, with the fall a very large number were \$1.10 and only a comparatively few cheaply priced.

That was enough for the crowds, many of whom had made the acquaintance of opera for the first time during the summer, and who had been attracted to it, partly by the cheapness of the seats, to stay away and continue their usual moving picture theatre attendance. The capacity houses of the summer season just never were again.

I speak of this matter of raising the prices because I believe it was that which settled the fate of opera at the Hippodrome. It wasn't the performances, for they were at no time of sufficient artistic merit to figure. Had they ever been reviewed critically by New York's newspapers, some terrible things would have been written. Standard operas were put on without rehearsal, less familiar ones with one rehearsal.

But the newspapers, believing, as I do, that there is room for popular opera, were very kind, assigned the Hippodrome to their second reviewers, who handled the performances, when they went at all, in a news reportorial way.

The name Chicago Opera Company, as the company that sang there was called, doubtless drew some uninformed persons. It drew no musical listeners, for they smile at such an organization

using the name, though it is probably legitimately used.

I wonder if the man in charge realizes that properly prepared, rehearsed and directed popular opera has a great future? His handling of things, his failure to re-engage certain artists for further appearances when they had made good, contributed to general dissatisfaction. Might I present here the idea of organizing a company on a sound basis, with fair play for all, decent salaries, promptly paid, with no rebates to anyone in power? A company that is cleanly run would be a stimulating thing in a venture of opera for the people. An American, with wide experience in the theatre, should head such a company. No one else.

* * *

Do you know that the New York Philharmonic-Symphony has not yet recognized the death of Sir Edward Elgar officially at its concerts? Sir Edward died on Feb. 23. There's been lots of time. But nothing has happened.

I would not find this so neglectful, were it not that other symphony orchestras have paid their tribute. I recall, too, that the Philharmonic has played music in memory of private citizens who were members of its board. It interrupted its programs to do so within the present season, if memory serves me. The Boston Symphony played the Prelude to *The Dream of Gerontius* (a piece, by the way, which should find its way often to symphonic programs, as it is complete as it stands) on the afternoon of March 9; at the same time the Philadelphia Orchestra was playing the twelfth variation from the *Enigma Variations* in memory of this great musician.

It seems almost incredible that Toscanini, who has performed a number of Elgar works and is said to admire his music, has not honored him in death as he had so often honored him in life. There is still time.

* * *

When there is a new American opera in question, everybody, it seems, thanks the Metropolitan. (Did I hear a wee small voice ask, "How about the subscriber?") To which I can only answer with another question: "Which subscriber?") I note that you reproduced the letter of gratitude and praise which Dr. Howard Hanson, the composer of *Merry Mount*, wrote to our good friend, Mr. Gatti, about the production of the Metropolitan. I have just finished a perusal of a similar and longer epistle which the librettist, Richard L. Stokes, penned in an idle moment when he was not dictating rebukes and philippics to still another friend, Olin Downes.

I note that Mr. Stokes says, among other very laudatory things, "I cannot exaggerate my sense of the fervor and the loyalty with which the Metropolitan has poured out upon its embodiment of *Merry Mount* the full length of the reins." He emphasizes that no feasible suggestion, whether from Dr. Hanson or himself, failed of instant and generous compliance.

And then he makes this strong point for the Metropolitan generalissimo: "While others have prated and railed on behalf of native American music, you have contented yourself with nothing less than the heroic deed, boldly reiterated, of flinging into support of that cause the Metropolitan's giant resources. When American opera achieves equality with that of other peoples, you will be remembered with gratitude as one of its truest begetters."

To this I append a note of appreciation, which Mr. Stokes also wrote your editor a few days ago in his review of the world premiere of *Merry Mount*. It reads:

"I suppose the perfect opera has never been written. It would combine the passion and musical profundity of *Tristan*, the psychological subtlety of *Pelléas*, the plot of *Carmen* and the pageantry of *Aida*."

Aside from the compliments, it is something to hear any man who has written a libretto confess that there is still the possibility of somebody writing a better one!

* * *

The music publishing firm, J. Fischer & Bro., is celebrating two anniversaries at this time, the seventieth anniversary of its founding, and the tenth year of its admirable little magazine, *Fischer Edition News*, which I have mentioned favorably in writing to you before.

In the current issue, Vol. X, No. 1, there is a little piece that makes one pause and realize that there is such a thing, even in this modern, old jaded world, as filial piety. The present heads of the firm, George and Carl T. Fischer, sons of the founder, Joseph Fischer, have this to say: "We would again pay our tribute to the sterling character and astute wisdom of our founder, Joseph Fischer, whose enthusiasm and energy laid the foundations of our present business. And we assure our readers that the principles and ideals which have guided our development and made the name of J. Fischer & Bro. in the world of music will continue to shape our course in the years to come."

Two loyal sons are these, sons who have worked indefatigably in the upbuilding of a great catalog, which includes not only some of the best and most widely performed music, vocal and instrumental, by American composers, but which may also boast of two grand operas, Deems Taylor's *The King's Henchman* and Peter Ibbetson, as well as the finest catalog of Catholic church music in this land.

* * *

Three cheers for Karl Krueger and what he has done with the Kansas City Philharmonic Orchestra this season! I have before me an editorial, which appeared recently in the *Kansas City Times*, which tells the story admirably. Kansas City has responded magnificently to its orchestra, and is showing more enthusiasm at every concert. Each audience has been larger, attendance figures comparing more than favorably with those of cities with far greater populations to draw from.

Mr. Krueger and his men play to audiences of 4000, a figure truly noteworthy. The orchestra, which he has rehearsed so that it plays today with genuine technical skill, has already become a civic institution. In Seattle Mr. Krueger showed some years ago what he could do, in organizing and developing its symphony orchestra to a state of efficiency. He is doing a work of great importance in Kansas City, where the citizens have recognized his efforts in a manner which must be of great satisfaction, especially at this time, when the existence of symphony orchestras is threatened in communities that would have us believe are centres of a far greater culture than they would grant to the Missouri city.

* * *

The production of the film, *Ariane*, from Claude Anet's novel, at the Fifty-fifth Street Theatre in New York was doubtless because of the success of the Elisabeth Bergner film, *Catharine the Great*, shown a few weeks previously.

I think that they might have done better by the book and not invent an Englishman, Anthony Graham, to replace that delightful fellow, Konstantin Michael, or move the scene of *Ariane's*

With Pen and Pencil



—by Aline Fruhauf

José Iturbi Does Not Look as Happy According to the Cartoonist as He Should by Reason of His Recent Successful Debut as Conductor, as Guest of the Philadelphia Forces

university study to Paris, instead of Moscow. But they should be applauded for tackling the book, which was certainly not an easy one to manage for the film. Fräulein Bergner is a resourceful actress and much of her *Ariane* interpretation is in character. Yet the flavor of the book has been only partially retained.

There was some excellent singing by a French baritone in the scene where Mozart's *Don Giovanni* is given. I felt that there were other places where the emotional effect might have been heightened by some good incidental music. The little there was was not especially attractive.

* * *

Among the plans of the Theatre Guild for next year, I hear, is a musical version of *Porgy*, for which George Gershwin is writing the music. The book will be done by the author, Du Bose Heyward, and by Ira Gershwin.

I suppose the Theatre Guild sincerely believes that in so doing it is fostering American musical art. When will some of the men and women in the American theatre learn that Mr. Gershwin is not one of this country's leading composers of real account, and that he is a figure of importance only in our popular music? There are a dozen recognized composers in this country who could do a better job with *Porgy*. But they won't get the chance. . . .

* * *

One of my imps was much amused at a recent symphony concert in New York by the almost too-audible comments of a pair of young men who sat behind him and talked about music. They had some difficulty in getting straight the various terms, *allegro*, *con brio*, and so on, and then fell to the reading of their programs, wherein was contained a list of soloists for the New York Philharmonic-Symphony's future concerts.

"Piatigorsky, Milstein, Missa Solemnis, José Iturbi," read one of them. "José Iturbi, Missa Solemnis—let me see, who is this Missa Solemnis?"

Massa may be in the cold, cold ground, but Missa is very much alive, chuckles your

Mephisto

Local Orchestras Serve New York Audiences

Toscanini Gives Vivaldi-Molinari Novelty—Schelling's Concerts for Young People End—Sokoloff Closes New York Orchestra Season with Request List and Presents Ezra Rachlin, Young Pianist—Juilliard Gives All-British List and Continues Concerto Series with Hutcheson and Persinger as Soloists—National Orchestral Forces in Interesting Program

THE performance of Beethoven's *Missa Solemnis*, reviewed elsewhere in this issue, marked the climax of Toscanini's programs devoted to the works of that composer. For the first time in a long period, there were no concerts by visiting orchestral organizations in the fortnight, although those resident in New York regaled large audiences with impressive programs.

Toscanini presented an interesting novelty in the shape of Molinari's arrangement of Vivaldi's Concerto in A with a charming echo effect and also gave the Roger-Ducasse Sarabande with assistance of members of the Schola Cantorum.

In the concerto series sponsored by



Ezra Rachlin Was Soloist in the Third Rachmaninoff Concerto at the New York Orchestra's Final Concert

the Juilliard School, Ernest Hutcheson and Louis Persinger were soloists, the former playing in the Beethoven Choral Fantasia. The Young People's series of the New York Philharmonic-Symphony was brought to an end with the customary prize giving. The New York Orchestra, conducted by Nikolai Sokoloff, ended its season in a request program. Mr. Sokoloff also presented Ezra Rachlin, young pianist, who created a splendid impression with his playing of Rachmaninoff's Third Concerto. The Juilliard Orchestra under Albert Stoessel, presented an interesting list of works by contemporary British composers.

Beethoven Fantasia Featured at Juilliard

Orchestra of the Juilliard School of Music, Albert Stoessel and Georges Barrère, conductors. Chorus of the Institute of Musical Art, Margarete Dessoff, conductor. Soloists, Ernest Hutcheson, pianist; Louis Persinger, violinist. Juilliard School Auditorium, March 9, evening:

Beethoven Program
 Concerto in E Flat, Op. 73 (Emperor)
 Mr. Hutcheson
 Romance in G, Op. 40; Romance in F, Op. 50
 Mr. Persinger
 Fantasia for Piano, Orchestra and Chorus,
 Op. 80
 Soloist, Mr. Hutcheson

The fourth in the series of concerts illustrating the literature of the concerto featured the Beethoven Fantasia, which is so seldom given that it came as a novelty to most of the audience and so aroused a special degree of interest. An uneven composition, the earlier instrumental part is of no great significance, but the climactic section in which the chorus participates, singing what almost seems like a study for the Ode to Joy in the Ninth Symphony, is truly impressive. The work received a performance that set it forth to admirable advantage, with Mr. Hutcheson playing the piano part and Mr. Stoessel conducting the orchestra. The Institute Chorus was excellently trained by Mme. Dessoff.

Mr. Hutcheson's able performance of the Emperor Concerto likewise aroused enthusiastic applause, as did Mr. Persinger's playing of the pair of Romances for violin. Mr. Stoessel conducted for the Piano Concerto, and Mr. Barrère for the violin solos.

Philharmonic Children's Series Ends

New York Philharmonic-Symphony Series for Young People, Ernest Schelling, conductor. Guest conductor, Deems Taylor. Carnegie Hall, March 10, morning:

First Movement, Symphony in B Minor
 (Unfinished) Schubert
 The Pleasure Dome of Kubla Khan. Griffes
 Le Carneval des Animaux Saint-Saëns
 Edith Zeida Rosen and Arnold Pomerantz,
 pianists
 Circus Day Deems Taylor
 Mr. Taylor conducting
 Song: Swing Low Sweet Chariot

The last of the six concerts in this se-

ries was a gala affair, with prizes for the best notebooks distributed by Lily Pons, who also spoke in behalf of the fund for the orchestra, which the children are helping to swell. The program was mostly of request numbers, and particularly popular were Mr. Taylor's work, which he conducted with spirit, and the Saint-Saëns suite, in which the young pianists and Joseph Emonts, cellist, were applauded soloists. The Glee Club of the Riverdale

(Continued on page 29)

TOSCANINI TRIUMPHS WITH MISSA SOLEMNIS

Beethoven Work Given Three Memorable Performances — Schola Cantorum Joins Forces With Philharmonic—Rethberg, Onegin, Althouse, Pinza Are Soloists—Yon Organist

OF flaming ardor and the most masterly musicianship, Arturo Toscanini's three performances of Beethoven's *Missa Solemnis* in Carnegie Hall, the evening of March 8 and the afternoons of March 9 and 11, will be recalled as among his most memorable contributions to the history of New York's music and more particularly of the Philharmonic-Symphony Society. Aside from the power and stir of these performances, they go into the record as the first accorded this gigantic work in the long history of this venerable orchestra. Though the *Missa Solemnis*, first performed in St. Petersburg in 1824, has received scattering performances in New York since it was introduced by the Church Musical Association at old Steinway Hall in 1872, it had never before figured in the repertoire of this orchestra, organized within fifteen years of Beethoven's death. The last previous concert performances were those of the Friends of Music, conducted by Arthur Bodanzky, in the seasons of 1926 and 1927.

Of all living conductors, Mr. Toscanini would appear to be one to realize most superbly and convincingly the throbbing eloquence of the wild and somewhat disordered emotions which Beethoven poured, as in a molten flow, into his choral-symphonic crucible. At the conductor's disposal were the numerous and vocally weighty chorus of the Schola Cantorum, admirably prepared by Hugh Ross; and a solo quartet of unusual distinction, composed of Elisabeth Rethberg, soprano; Sigrid Onegin, contralto; Paul Althouse, tenor, and Ezio Pinza, bass. Pietro Yon was the organist of a notable ensemble, reared on the glowing sonorities of Mr. Toscanini's completely responsive orchestra.

Performance of Outstanding Merit

So commanding, indeed, was the performance resulting from this union of forces that it had a tendency to overshadow the lofty, if mixed and paradoxical qualities of Beethoven's music, his most massive and domineering achievement in the domain of the sacred and the liturgical. This is not to deny that Mr. Toscanini read the music with a mind and a will of his own. He was not here quite the zealot for "correctness," if the term be allowed, that he is commonly credited with being in all that pertains to details of time-values and the composer's minor markings. But if he was at times arbitrary, it was arbitrariness in behalf of a compulsion that would not be denied. His was a firmness of grasp and a finality of pace that overrode questions of tradition as it overrode difficulties, whether for the voices or the unified ensemble.

The orchestra seethed and surged under his rock-like but exhortatory beat; the chorus flooded the auditorium with great bursts of exultant tone, only to lapse, on the instant, into a faint and starry pianissimo, electrifying in its sudden but never ragged contrasts. Vocal obstacles melted away. The most cruel passages were sung with surety and vitality. The soloists, if they did not come off entirely unscathed, were triumphant in the face of the trials heaped upon them by music long described as unvocal. Here and there were blemishes of pitch, but they were of little consequence in the prevailing high quality of the singing. Mme. Rethberg's tones were of beautiful clarity and as beautifully true. Mme. Onegin's sumptuous voice gave a particular nobility to her darker passages. Mr. Althouse met the exactions of the difficult tenor part heroically and Ezio Pinza gave rich and firm voice to the music for the bass of the quartet. The organ contributed richly in those sections where it provided the throbbing undertone of the symphonic structure.

Mass Is Fiery Proclamation

Of the mass itself, differing opinions may still be held, not as to its importance as one of the most colossal of Beethoven's achievements, but as to the relative measure of purely musical inspiration which went into its composition, as compared to the energy, even fury, with which it hurls to the heavens an orthodox proclamation of devotion that, through nearly half of its length, assumes an almost daemonic character.

In the Kyrie, the Gloria and the Credo, Beethoven the nature lover is often at his most elemental, his most violent; he bursts the limitations of ecclesiastical forms and he shouts where the churchly would pray. There are huge contrapuntal upbuildings, with sudden leaps and as sudden suppressions often resembling those of the Ninth Symphony; but the question of how this counterpoint compares, in any test of musical quality, with the polyphony of Bach's B Minor Mass, may well remain one of an individual bias; a bias for or against the emotional or the architectural.

The tranquillities of the Sanctus and the Benedictus make quite a different appeal. The hushed orchestral introduction to the latter diffuses the sense of mystery that was so peculiarly the power of Beethoven to convey; but, for this reviewer, the long violin solo hesitates between the seraphic and the commonplace, even when played as transcendently well as it was played on this occasion by Mr. Piastro. The close of the Agnus Dei, would, we suspect, be considered a puzzle, if not frankly ineffectual, if the composer were any other than Beethoven.

Mr. Toscanini held his audiences in the hollow of his hand, each of the three performances producing an overwhelming effect. The attendances were of capacity size.

T.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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ROME BESTOWS LAURELS ON NEW RESPIGHI OPERA

Score of *La Fiamma* Characterized by Vigor and Symphonic Richness of Color—Scene Laid in Ravenna of Seventh Century—Dramatic Significance Attached to Chorus—Composer Conducts — Cecilia, Sacred Work by Refice, Is Another Success at First Hearing

By ANNA WRIGHT

ROME, March 10. — Opera to begin with. Opera to end with. New operas by Respighi, Catazzo and Refice. All my news is operatic.

The Teatro dell' Opera in this city scored heavily when the directors managed to snatch *La Fiamma* (*The Flame*), Respighi's newest work for the stage, away from La Scala in Milan. Without doubt, audiences at La Scala will enjoy this lovely work next year;



Ottorino Respighi's *La Fiamma* Was Received With Exceptional Enthusiasm at Its World Premiere in Rome

it is the kind that is bound to make its triumphant way not only on our Italian stages, but all over the world, wherever there is an opera house standing.

The first night established *La Fiamma* at once as a brilliant success for the composer and his interpreters. Owing to the death of his only son, Gino Marinuzzi relinquished the baton, and the composer himself conducted.

To write that the music of this opera is typically Respighian is the laziest way of saying that it is characterized by forceful color and by symphonic richness. Respighi is a past master of the symphony. Yet, with a genial moderation, he has curbed the power of his orchestra in *La Fiamma* without ever reducing its color; it never overshadows the melodic line; it remains the bright, colorful background from which there emerges an even more colored vocal expression. If one insists on the great variety of the color in this music, it is because it takes on an almost psychological force, and characterizes and expresses each dramatic role.

Founded on Norwegian Play

The libretto is written by Claudio Guastalla, who drew his inspiration from the Norwegian play, *The Witch*, by Johan Wiers Jønsson. The result is too far removed from the original to be termed an adaptation, it is a taint



The Second Scene in the Third Act of Respighi's New Opera, *La Fiamma* (*The Flame*), in the Setting Designed by Benois Which Represents the Church of San Vitale in Ravenna With Its Byzantine Mosaics

memory from the North. I remember that, before the War, Lillah McCarthy (Granville Barker's wife) found one of her happiest parts in the fifteenth century settings and costumes of *The Witch*. The play went to London fresh from its triumphs in Norway, Sweden, Denmark. Here in Italy, Emma Grammatica produced it with an immediate failure; it was too pre-eminently Nordic.

For the musician, *The Witch* has been transplanted to Ravenna of the seventh century, and the libretto glows with Mediterranean warmth. It is noticeable that the feminine voices have come in for the best share. The heroine Silvana is the centre and heart of the music and action. The role gave the soprano Giuseppina Cobelli one of the great chances of her career, and she rose to make the utmost of it, dramatically and vocally. The music allotted to Silvana expresses and interprets the secret occult witch-heredity, just as, by a most happy musical underlining it discloses the nature of Eudossia, the overbearing, suspicious mother-in-law (expressed with southern warmth by the Spanish singer Aurora Buades).

Duets Are Attraction

The secondary soprano role, Monica, was sung by Laura Pasini. The bird-like fluidity of her voice and her facility were excellent in the duet in the second act with Silvana. Indeed, it is easy to predict that this duet will soon be on every concert program, to share honors with the love duet between Silvana and Donello in the first scene of the third and last act, when the tenor Minghetti came into his own.

The chorus is of primary importance throughout, not only musically but also pictorially. It has a tremendous dramatic significance. Respighi's choral music must, in this opera, rank with the highest of its kind, so vivid is it and

so potent, especially in the last scene of the last act, where the stage represents the church of San Vitale, in Ravenna, rich in Byzantine mosaics.

The scenery is the work of the Russian Benois, a stage translation of Ravenna mosaics. Either you are profoundly saturated in knowledge and love of early mosaics (which happens automatically to those living in the shadow of St. Mark's, Venice) and then you see a shallow trumpery in this gorgeous scenery; or you are untutored in mosaics, and are therefore in the proper condition to appreciate the Benois effects and go into raptures.

A Philosophical Bee Buzzes

The Milan public has not been as fortunate, nor as well treated as the public in Rome. In Milan, an appetite for novelties in music will be waning.

Nino Catazzo is a composer of some merit, even if his name is not known very far beyond the radius of his own province (of Venice). To what heights he might rise, were it not for the philosophical bee in his bonnet, is hard to surmise or prophesy. He started in life as a barrister before being led astray by Euterpe and becoming, lately, director of the Conservatoire of Verona. It is not of Montagus and Capulets that he dreams in the peace of Verona, but to express, in operatic form, the influence and mission of Roman civilization in the history of humanity. In order to carry out this scheme, he has written a series of operas, forming a vast cycle.

The concluding opera of the cycle was the great novelty of this season at La Scala. It is called *L'Alba della Rinascita* (*The Dawn of Rebirth*). The Milanese audience, unmindful of its privilege, became very restless while trying to grasp the intricacies of a libretto in which Cain appears side by side with a Pope. Indeed, a storm of hisses started, and further trouble was

only averted by the enchantment of the magnificent voice of the baritone Galleffi, who quelled the worst of the storm by the perfection of his art.

It would be easy, and it would be wise, to dismiss this well-deserved failure in a few brief words; and if more space is here allotted to the work than it really deserves, it is as a protest that such a grotesque and pretentious elucidation (it cannot be termed music) should be foisted on our finest stage with the finest artists to interpret it, with the costliest scenery and costumes, with all the chorus La Scala can supply, and with the unparalleled Scala

(Continued on page 17)

AMERICAN BALLET TO HAVE WORLD PREMIERE

Union Pacific Will Be Introduced in New York by Monte Carlo Ballet Russe

The world premiere of an American ballet, *Union Pacific*, will be given by the Monte Carlo Ballet Russe in the St. James Theatre on April 2. The libretto is by Archibald MacLeish, winner of a Pulitzer prize; Nicholas Nabokoff has composed the music, with Edward Powell collaborating in the orchestration; Leonide Massine, ballet master of the Monte Carlo company, has designed the choreography; Albert Johnson, young American scenic designer, is responsible for the settings; Irene Sharaff is designing the costumes.

The story deals with the construction of the Union Pacific Railroad in 1869. Personages are laborers, gamblers, "barkeeps," missionaries, soldiers and others who built the line or followed it across the continent, and millionaires who, in the famous ceremony of the Golden Spike, celebrated the completion of the enterprise on the shoulder of a Utah hill.

Half a Century of Opera Reviewed at Surprise Party

Metropolitan Stars Burlesque
Their Own Activities in Hilarious Stage Show—Trace Progress of Their Institution From Redskin Purchase—Salome Demands Heads of Critics—Whiskers Gets Radio Contract in Preference Over Ponselle, Pons and Tibbett

By THE RAILBIRD

EVER since Feb. 26, 1933, I have been waiting for March 11, 1934, counting on getting surprised. Now, if those backoffice Johnnies at the Metropolitan will just let me know the date of next year's Operatic Surprise Party, I'll start counting again. Remember, I've been draping my ulster over that rail down there at Broadway and Thirty-ninth Street most of my life. I can take it. Even this surprise racket, I am told 4,000 chipped in to the tune of \$14,000.

This time, my pal and I had to stand in line an hour before we could cough up our two bucks each at the box office window. There was a sign, "Door List Suspended." So a lot of worried moochers were asking for Earle Lewis and being told he was back stage. That didn't fluster me. I knew he wasn't going to sing. He's only the treasurer.

Once inside, I found my old place—right side of horseshoe—four posts back—best standing in the house. The ten-dollar sittees were slow coming. But long ago I got used to the bad manners of those boiled shirts and ermine neck-pieces that elbow through, right while the music's going on. The standees put up with a lot.

To repeat, I can take it. So when the proceedings finally started with one of those radio guys broadcasting from upstairs, I just gritted my teeth and held on. I could see we were in for a lot of wit, humor and all that sort of thing. Including jocundity. There were wisecracks about Gatti-this and Gatti-that. But there was no use looking for Gloomy Gus—beg pardon, I meant to say, Jovial Giulio. I was told he was in his box. I'll bet he would have preferred a bombproof shelter somewhere in a cellar during any Zepelin raid.

Anyway, this fellow Raymond Knight, who did the spilling, talked plainer than last year's pickle king. He got a lot of laughs. People are that way.

Beginnings of the Opera

It took five conductors to put over Victor Herbert's American Phantasy—Kurt Ruhrseitz, Pietro Cimara, Riccardo Della, Karl Riedel and Wilfred Pelletier. They did it in relays, one at a time. That shows how times have degenerated. Victor Herbert could have done it alone. But then this whole program was supposed to represent a Half Century of American Progress. Five conductors to do the work of one—just the thing for the world of the Brown Shirt, the Red Menace and the Blue Eagle. (Quoted, with acknowledgments to Knight.)

The curtains parted. A New Day Dawns, said the program. The stage was dark save for a few shiny noses in the chorus. Giulio Setti waved the stick. From the dark emerged a lot of glutinous harmonies like unto Gounod,



Photograph of Mr. Melchior by New York "Illustrated Tribune"—Steffen. Others by White World

Some of the Bright Stars of the Operatic Surprise Party. Above, Left to Right, Are Pictured the Two-Gun Man from the West, Lawrence Tibbett; the Little Girl Wonder, Lily Pons; Whiskers and His Vocal Teacher, Rosa Ponselle. Below, Gladys Swarthout Is Seen Rehearsing for the Scorching Quartet From *Martha*; and, Right, the Newest of Salomes, Lauritz Melchior, Wears Seductive

the right sort of training, even make the Met!

Knight and his wisecracking notwithstanding, the program moved on to "The Gay Nineties (1895)." At last, some action. The scene is Central Park. From the wings emerge four cyclists. They are rehearsing the spinning quartet from *Martha*, and to make it right they search in circles. The one who falls off is Virgilio Lazzari. The one who wobbles soprano is Rosa Ponselle. The parasol scorch is Gladys Swarthout. Father plug-ugly is Fredie Jagel. O.K.—a good act.

On Come the Gangsters

But right now I protest. Is the Metropolitan going tough? The very next act is a new edition of *Romeo et Juliette* called "Old Wine in New Bottles (1930)," in which the Capulets and Montagues are presented as two rival Chicago gangs. Now, gangs are all right in the movies, but machine guns on the stage of the Met are not my idea of romance. I'll admit that Charlie Hackett is a good Romeo, even when he talks Capone out of the side of his mouth and sings nothing but scales. But wasn't Helen Gleason out of the period in smoking cigarettes? And as for those cops in uniform butting in when there was some sort of a threat to shoot Conductor Hasselmans, who asked them to interfere? Another thing they did was to prohibit the bedroom scene. Haven't the ticket holders any rights? Tom Chalmers finished things up in style—it is not for me to say what style—and others who had a hand in these proceedings were (so the program tells me) Pearl Besmer, Lillian Clark, Philine Falon, Edward Alexander, Paolo Ananian, Arthur Anderson, Ludwig Burgstaller, Hugh Cameron, Frank Chapman, Louis D'Angelo, Alfredo Gundolf, Leon Rothier, Marek Windheim and Armando Agnini—quite a mouthful.

"Hearing Is Believing (1935)" came next. This was supposed to be opera as heard from the uttermost corner of the top balcony. What it really turned out to

(Continued on page 31)

but I wouldn't swear they were his. I'm no musical antiquarian. Up came a wine-red sun. But this was supposed to be 1882; therefore, before repeal. What made that a new day? Anyhow, Setti's choristers sang as usual. That means well. And it helped a lot not to be able to see them.

With the next chapter I began to get the drift. I was being let in on the secret past of the Metropolitan. But not too far in. My program said, "A Sale Is Made (1883)." Puritans and Redskins from Merry Mount bargained under a street lamp on Thirty-ninth Street, still innocent of lofts and button factories. Louis D'Angelo asked how much. James Wolfe replied, seven-nine dollars. Sold! The old Met had a site.

All the time that fellow Knight kept wisecracking upstairs. To the best of my knowledge, nobody near him took a poke at him. He even had the nerve to say that this particular scene was historically correct. I knew better. Even the lamp-post was an anachronism. And D'Angelo was wearing the costume of Praise-God Tewke. 1883,

my eye! But what's the use? Opera will be like that, I suppose, as long as there's opera.

Which brings me to the next scene, "Opera in Its Infancy (1885)." Wrong again. Opera was in its infancy in 1604. But as the purpose of this scene was to show the childhood of some present-day Metropolitan singers, I could understand the change of date. It never does to be too exact about years, you know, especially if there are ladies involved.

Stars in Kindergarten

Anyhow, here was the Metropolitan kindergarten preparing artists for the New Deal. Antonio Dell'Orefice was already beginning the hopeless task of trying to teach opera stars how to sing. Not that I don't admire Lily Pons, Henriette Wakefield, Armando Borgioli, Mario Chamlee, Pompilio Malatesta and Ezio Pinza, as opera singers go. As kids in pinafores and rompers they seemed quite promising. But then, what does become of all these promising children, anyway? One would think a few of them would get somewhere and, with

High Standard Maintained in Opera's Fortnight

Metropolitan Sustains Interest by Excellent Performances of Standard Works — Götterdämmerung Has First Hearing of Season in Matinee Cycle With List as Hagen—Lotte Lehmann Hailed as Eva in Die Meistersinger Which Closes Wagner Series—Martini Well Received in His First Alfredo — Peter Ibbetson Draws Matinee Crowd

ALTHOUGH there were no new works in the Metropolitan's repertoire during the past fortnight, a splendid performance of *Götterdämmerung* in the special Wagner matinee cycle was a high spot of the season. Emanuel List sang his first Hagen here, creating a fine impression both vocally and histrionically. Lotte Lehmann, making her first New York appearance as Eva in *Die Meistersinger*, which ended the special cycle, was again hailed as a magnificent interpreter as well as vocalist. Nino Martini sang his first Alfredo in *La Traviata* and acquitted himself with honors. Peter Ibbetson was heard by a large crowd at a Saturday matinee.

Merry Mount's Fourth

An unchanged cast, with the exception of Gladys Swarthout's return to the part of Plentiful Tewke, gave the audience at the Hanson-Stokes Merry Mount an excellent fourth performance on the evening of March 8. Lawrence Tibbett was again



Wide World
Lotte Lehmann, as Eva in *Die Meistersinger*, Reaped New Honors

magnificent as Wrestling Bradford and Leonora Corona made even more vivid her portrayal of Lady Marigold. Edward Johnson and Louis D'Angelo graced their respective parts well, and the remainder of the cast assisted in a production that grows smoother each time. Mr. Serafin was at the conductor's desk, as usual. F.

Götterdämmerung Closes Ring Cycle

An absorbed and often thrilled audience

witnessed the performance of *Die Götterdämmerung*, which closed the cycle within a cycle at the matinee of March 9, marking the fourth uncut hearing of the Ring, and the last but one of the special Wagner matinees. It was a performance of the highest standard, with orchestra and singers on their mettle under the guiding hand of Artur Bodanzky. New to us was the Hagen of Emanuel List, which stood out among other excellent characterizations by virtue of his powerful, dark voice, his sinister aspect and fine acting.

Familiar, yet always new in their splendid manifestations of song and drama were the Brünnhilde of Frida Leider and the Siegfried of Lauritz Melchior. Both were towering impersonations, not soon to be forgotten. Maria Olszewska was an opulent Waltraute; Dorothee Manski a fine Gutrun; Friedrich Schorr an excellent Gunther, and Gustav Schützendorf a distinguished Alberich. Others who lent their efforts to the presentation were the Misses Fleischer, Wells and Doe as the Rhine Maidens; the Misses Petina, Wells and Manski as the Norns, and Messrs. Altglass and Gabor. The chorus provided a not inconsiderable part of the afternoon's felicities. E.

Second Capacity House for Linda

Donizetti's *Linda di Chamounix* had its second hearing on the evening of March 9, a capacity house again acclaiming Lily Pons for her charming presence and lovely voicing of the old opera. Richard Crooks did some distinguished singing as Charles and was very much in the vein. Virgilio Lazzari sang admirably the part of the Prefect which had previously been taken by Ezio Pinza, and otherwise the cast was as before, with Mr. De Luca as the father, Miss Swarthout as Pierotto, Mr. Malatesta as the Marquis, Mme. Vettori as the

mother and Mr. Bada as the Intendant. Mr. Serafin again conducted. F.

Salome with Pagliacci

The Saturday matinee on March 10 was devoted to a new double bill, *Salome* and *Pagliacci*. The audience was a great one and there was lot of applause . . . for Pagliacci.

In *Salome* the familiar cast labored hard at times to project this still complicated score. Mme. Liungberg, Mr. Lorenz and Mr. Schorr succeeding perhaps best of those singing the larger roles. The stage management has improved since the first showing, but is still ineffective. Mr. Bodanzky was not at his best, and many things that should have come off orchestrally, were lost.

Lawrence Tibbett's Tonio was the best we have heard in many a day, a Tonio who acted subtly as well as sung gloriously. Mr. Martinelli began not too well, but finished the opera quite thrillingly. Queen Mario's Nedda was a charming portrayal and she sang the music fascinatingly. The others were Messrs. Tedesco and Cehanovsky. Mr. Bellezza conducted. What a rocky time orchestra and chorus had in the opening pages of Act I!

A.

Martini and Bonelli Heard in Traviata

Singing his first Alfredo, Nini Martini created a splendid impression at the season's fifth hearing of *La Traviata* on the evening of March 10. He was in excellent voice, and sang with warmth and style, gaining an ovation. Richard Bonelli made a magnificent Germont, his rich voice adding a special lustre to the music. Lucrezia Bori was the appealing heroine, a part which she invests with pathetic charm and lovely quality of acting and voice. Mr. Serafin conducted. F.

Lakmé Opens Twelfth Week

The season's second performance of Delibes' *Lakmé* was heard on the evening of March 10. (Continued on page 31)

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NEW YORK'S concert rooms were well filled during the past fortnight by audiences that listened to some of the world's best music splendidly produced. John Charles Thomas, already heard in his own recitals and at the Metropolitan Opera, was one of the artists at the Beethoven Association. Yehudi Menuhin once more demonstrated his brilliant abilities in a Carnegie Hall recital. Tito Schipa, forsook the operatic buskin temporarily and gave one of his delightful song programs in the Town Hall. Mary Lewis was greeted in recital in the same auditorium. James Friskin impressed in an all-Bach program consisting of the entire first book of Bach's Well-Tempered Clavichord. Gertrude Kappel of the Metropolitan won recital laurels in her first New York appearance.

Lisa Parnova in Dance List

Not seen here for several seasons, Lisa Parnova came to the Town Hall on the evening of March 8 for a program in which she was assisted by Grace Castagnetta. The dancer has gained in coherence and plasticity since she was last seen, and her grace and charm were always at the service of a choreography which had many interesting points. Particularly fine was a dance, *Abirato*, one of a group with music by Miss Castagnetta, who also played her own *Sonatina* as one of the interludes. Among music drawn on for dances were works by Scriabin and Milhaud. F.

James Friskin Gives Bach Program

It was something of an adventure to attempt, as James Friskin did in his Town Hall recital on the afternoon of March 10, to hold the interest of an audience by music from a single book. That this book was the First of Bach's Well-Tempered Clavichord, and that Mr. Friskin possesses the necessary qualifications to sustain such a program on a consistently high level, were facts that brought out a large audience and one as devoted in hearing as the pianist was in performance. It was a rich experience for the student—and there were many of that classification among the listeners.

Mr. Friskin, whose abilities are well known through his affiliation with the Juilliard School of Music, brought all of his scholarliness, instinct for fine phrasing and nuance, clean technique and command of a varying scale of dynamics to bear upon



Verna Osborne, Soprano, Made a Successful New York Recital Debut

this labor of love, and he should have been well rewarded by the attention and applause accorded him. He rearranged the order of the preludes and fugues in a scheme of his own, calculated to create fresh interest at every turn, and played them throughout with vitality and unflagging devotion, never erring on either the side of over-romanticizing them or making them seem a pedantic chore. It was an achievement in any sense of the word and in any season. Three Brahms pieces and a Bach Choral Prelude had to be added to satisfy the audience's demand. F.

Downes and Giesecking Share Honors in First of Lecture Recital Series

Olin Downes, lecturer; Walter Giesecking, pianist. Town Hall, March 10, evening:

Partita in C Minor; Two Preludes and Fugues from the Well-Tempered Clavichord Bach
Five Sonatas Scarlatti
Fantasie; Variations from Sonata in A Mozart
Sonatas, F Minor, Op. 2, No. 1; C Sharp Minor, Op. 27, No. 2 Beethoven

The first of a series of four lecture recitals on Piano Music from Bach to Debussy, for the benefit of the Town Hall Endowment Fund, found both of the distinguished participants in fine fettle, to the delight of a large audience. Mr. Downes spoke of the keyboard instruments of Bach's time, and their development, and then commented specifically on each work before Mr. Giesecking played it. It seemed, from the appreciation that met it, to be a form of entertainment which is particularly well liked nowadays.

Mr. Giesecking's playing was, as always, of the highest sensitiveness and charm, and particularly in the Bach and Scarlatti was his peculiar genius for delicate pattern-weaving and lovely play of color made manifest. The audience wanted more, when the printed list was over, and got several encores. The second lecture, on the classic period, was scheduled for March 19. E.

passages being negotiated with consummate ease.

Julia Sampson conducted the Gregorian chants and Achille Bragers presided at the organ for them. In the polyphonic works Mr. Bragers conducted and Frank Crawford Page played the organ. The audience was obviously deeply impressed by the program and the manner of its performance. C.

Fifth Beethoven Association Concert

Beethoven Association. Participants, John Charles Thomas, baritone; London String Quartet: John Pennington, Thomas Petre, William Primrose, C. Warwick Evans. Town Hall, March 12, evening:

Quartet in G Minor	Debussy
London String Quartet	
Tu lo sai	Torelli
Air from Comus	Arne
Phidylé	Duparc
L'Intruse	Février
An die Leier	Schubert
Drei Wanderer	Hermann
Mr. Thomas	
Quartet in B Flat, Op. 67	Brahms
London String Quartet	

The Londoners distinguished themselves in both quartets, although the Debussy had perhaps more of its own true atmosphere than the Brahms. In ensemble, musicianship and beauty of tone the four players reached a height that held the audience spellbound. Particularly lovely were the slow movement of the Debussy and the beautiful viola playing of Mr. Primrose in the Brahms, where so much of the effectiveness depends on the quality of that instrument. Applause was long and loud.

Mr. Thomas once more made appreciative listeners grateful for the opportunity that has brought him so much to the fore in New York's present season. The glorious voice was again at the command of fine intelligence and musical feeling, and each of the songs was given with that selectiveness of style which made it seem a thing rare and apart. Carroll Hollister accompanied admirably. Q.

Ignace Hilsberg Heard in Piano Program

Ignace Hilsberg, for his piano recital in the Town Hall on the evening of March 13, chose a list largely of romantic works with the Vivaldi-Stradal Concerto in D Minor, Siloti's arrangement of a Bach Prelude and two Scarlatti sonatas for a leaven of the classical.

Mr. Hilsberg's playing, as on former occasions, was characterized by excellently proportioned dynamics and a definite insight into the meaning of the works presented. A Spanish group had rhythmic vim and authentic atmosphere. The final group of three Chopin pieces furnished an excellent exposition of the composer's intentions. The A Flat Ballade with which the group commenced, was particularly good. A large and pleased audience attended. D.

Carmela Ippolito Gives Two Violin Programs

Carmela Ippolito, violinist, was heard in recital programs, the evening of March 13, and the afternoon of March 18, in the Barbizon, accompanied by Theodore Saidenberg.

(Continued on page 15)

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The polyphonic works for three or more voices with which these were interspersed were Aichinger's *Ave Regina Coelorum*, Giovannelli's *Jesu Summa* and *Tu Mentis*, Vittoria's *Aestimatus Sum* and *Domine Non Sum Dignus*, the *Converte* of Orlando de Lassus and the great Palestrina's *Gloriosi Principes, Innocentes and Pueri Hebraeorum*. These were all sung with admirable purity of tone, accuracy and precision, and balance, the more difficult

The Manhattan Concert Fortnight

(Continued from page 14)

In her first program, Miss Ippolito played the Vivaldi-Nachez A Minor Concerto and a Sonata by Pizzetti as well as smaller pieces and arrangements. The second program included the Franck Sonata, the Chausson Poème and another group of shorter works.

On both occasions Miss Ippolito demonstrated violinistic ability of high calibre and careful schooling. In both the classical line of the Vivaldi and the highly romantic music of Franck and Chausson, she was equally at home. Both programs were heard by interested audiences.

Y.

Schipa Wins Large Audience

Tito Schipa, tenor. Assisted by Nina Valli, soprano. Accompanists, Julian Huarte, Sally Leff. Town Hall, March 14, evening:

Sogno di Marzo	Luporini
Le Donne Curiose (aria)	Wolf-Ferrari
Le Violette	Scarlatti
Fantasie from Lakmé	Delibes
Tu lo sai	Torelli
Danza, danza, fanciulla gentile	Durante
My Lady Sleeps	Furgiuele
Pleading	Kramer
Do Not Go, My Love	Hageman
Du bist die Ruh	Schubert
Romanza from La Wally	Catalani
Le Rossignol	Rimsky-Korsakoff
Carovana nella Notte	Bellini
Esperanza	Mancini
Serenata Matutina	Schipa
	Mr. Schipa

The popular Italian tenor was heartily greeted in this program, which he sang with sound artistry. Before the evening closed he had to add many extras, among them those songs with which he is associated by his audience. These included a song by Sadero, the aria, Una furtiva lagrima from L'Elisir d'Amore, Handel's Where'er you Walk, his own I shall Return, the familiar Princesita, a Neapolitan folk song and Manning's In the Luxembourg Gardens. One of his finest achievements was his singing of the infrequently heard bit Ma non sapete ancora from that exquisite Venetian comedy opera, The Curious Women. A word of praise, too, for his excellent German diction in the Schubert song. Mr. Huarte's accompaniments were pale.

Miss Valli's performances were characterized by considerable artistry, handicapped by faulty vocal technique. There was sincerity, however, in her singing and she was encored, singing among other items La Forge's Song of the Open. Miss Leff played her accompaniments superbly.

W.

Mwalimu Chorus Appears

The Mwalimu Chorus, Mrs. Manet Harrison Fowler, conductor, gave a concert in Steinway Hall on the evening of March 15.

The chorus, consisting of six men and 16 women, sang in the Yoruba language current in West Africa and included a piece intended as the national anthem of that territory.

Much of the music was said to be of direct African origin and yet Deep River in the Yoruba language was one of the pieces. The singing of the chorus was excellent from a technical point of view; and Mrs. Fowler, a Tuskegee graduate, was a skillful leader. Heppie Smith-Ross played the accompaniments.

Gerald Tracy Gives Piano Recital

Gerald Tracy, a young pianist who made a good impression at his recital last season, strengthened it in an excellent program in the Town Hall on the evening of March 15.

Figuring on the program were the Schumann Carnaval, a group of Brahms works, the Prelude, Aria and Finale of Franck and pieces by more recent composers.

Mr. Tracy played well through this varied list and was applauded with enthusiasm.

Y.

Vecchi Singers Give Unique Program at French Institute

The Vecchi Singers, Margarete Dessooff, conductor, gave the second of its series

of concerts at the French Institute on the evening of March 16, with Ralph Leonard Kirkpatrick, harpsichordist, as soloist.



Tito Schipa Demonstrated His Well-rounded Artistry in a Song Recital of High Interest

The vocal part of the program was entirely of madrigals, English, Italian and French. The English group, it was claimed, had its first performance anywhere and four of the six Italian ones, first hearings in this country. Miss Dessooff brought out all the rare beauties of the very difficult music. Mr. Kirkpatrick played a group by John Bull and pieces by Rossi and Scarlatti. Orchestral background was furnished by Bessie Simon, violin; William Hymanson, violin and viola; Anne Webber, 'cello, Charles W. Hughes, viola da gamba and guitar, and Carl S. Mauer, guitar. A capacity audience showed great pleasure.

N.

Ray Lev Hailed in Debut

Ray Lev, pianist. Town Hall, March 17, afternoon:

Organ Toccata in C	Bach-Busoni
Intermezzo in E Minor and E Flat Minor; Romance, Op. 118; Capriccio, Op. 116,	Brahms
Fantaisie in F Minor	Chopin
Sonatine	Ravel
Mephisto Waltz	Liszt

Miss Lev, the winner, four years ago of the Matthay Prize, and heard with the National Orchestral Association last autumn, made her New York recital debut on this occasion. Her four years under Matthay have born fine fruit and she shows a nice understanding of composers' intentions, as well as well-grounded technique and good balance in the matter of dynamics. If Miss Lev, at the present time, plays somewhat more intellectually than emotionally, it is a good fault.

The Bach was well projected and the tone never forced beyond the limits of the agreeable. The Brahms works were played with insight and the Chopin with restraint. The Mephisto Waltz made a brilliant close to the program.

N.

Workmen's Circle Chorus Heard

The Workmen's Circle Chorus, Lazar Weiner, conductor, gave a program of labor and revolutionary songs in the Town Hall on the evening of March 17, assisted by Yasha Fishberg, violinist.

The program, *per se*, was entirely unfamiliar to the ordinary concert-goer but was sung with vim and listened to with enthusiasm, the ninety members all giving their best efforts. Mr. Fishberg, with Bella Shumiatcher at the piano, played Lalo's Symphonie Espagnole and shorter works by Espeyo, Achron and Bloch.

D.

Mary Lewis Heard in Recital

Mary Lewis, soprano, Jerome D. Bohm, accompanist. John Petri, flutist. Town Hall, March 18, afternoon:

Star Vincino	Salvator Rosa
Wieneglied from Die Schatzgräber	Schreker
First Time in New York	
Kirschenscene from Goethe's Faust	Jerome D. Bolm
(First Time)	
Alte Liebe, Das Mädchen Spricht	Brahms
Storchensbotschaft, Verschwiegene Liebe	Carpenter
Wolf	
Kling	Strauss
The Sleep that Flits on Baby's Eyes	
	Carpenter
Lithuanian Song	Chopin
Romance from Preciosa	Weber
With Flute Obligato	
L'Invitation au Voyage	Duparc
Le Chapelier	Satie
(After Alice in Wonderland)	
Reveillement, Chevaux de Bois, De Fleurs	Debussy
L'Attente	Saint-Saëns

Miss Lewis, once of the Metropolitan, displayed interpretative skill of a high order in this program which was chosen with a view to the unique as well as to charm. She amply justified her choice of pieces in every respect and was awarded with much applause and demands for encores.



Gertrude Kappel Scored in Her First New York Recital in Town Hall

Chopin's dainty song, once a war horse of Marcella Sembrich, was given with delicacy, and the Satie work, dealing with the episode of the Hatter's watch at the Mad Tea Party, with genuine humor. The Brahms songs were given with understanding and both the novelties were well received. The singer's diction in all four languages was excellent.

Menuhin in Superb Recital Plays Novel Works

Yehudi Menuhin, violinist. Accompanist, Walter Bohle. Carnegie Hall, March 18, evening:

Concerto in D (The Adelaide)	Mozart
(Cadenzas by Paul Hindemith)	
First Time in New York	
Partita in D Minor for Solo Violin	Bach
Concerto in D, Op. 6	Paganini
(Complete Original Text)	
Cadenza by Emile Sauré	
Romanza Andalusa, Op. 22	Sarasate
Zapateado, Op. 25	Sarasate

One of the greatest audiences that has gathered in New York's largest concert hall this season greeted young Menuhin, five hundred of them on the stage, with every seat in the auditorium occupied. It was a gala night, gala in the unusual program.

(Continued on page 33)

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Toward Making Our Office Holders Musically Minded

JUST how much federal, state and privately administered relief money has been expended in the organization of concerts and of extension music courses, no one seems to know, but it may be assumed to have run into high figures. The governing circumstance that this money has been expended in the form of relief, or, to use the preferable term, "made work," with the question of employment uppermost, rather than any conscious intention of providing a subsidy for art, has made it difficult for any one agency even to hazard a guess as what the total outlay has been. To give orchestral musicians employment by means of additional concerts, or to put idle music teachers on a payroll in some school or class organized for the benefit of the jobless, has been the same, in purpose and principle, as to give the mechanic or the draughtsman employment wherever a place could be found for him.

Probably, there would be the same difficulty in attempting to estimate how much relief money had gone solely to mechanics or draughtsmen. There are numerous agencies in the field and the division of funds in many instances is a matter

of local decision and local administration. The need of relief has been much greater than the need of the kind of analysis, after the fact, that would classify expenditures by occupations. Eventually some governmental agency may have the figures. At present, it is enough to know that, in spite of CWA curtailments and the difficulties confronting state and private agencies, much is being done in the way of concerts and school instruction organized on the principle of "made-work." In some instances, little publicity has been given this work, because it has been considered undesirable to call attention, by name, to the musicians participating. New York has had a notable series of school concerts, in which the names of the artists participating have not figured publicly at all.

In some quarters there has been a hopeful tendency to regard the use of federal and state money for concerts and for music instruction as an opening wedge for some such subsidy system as makes music-backers of most of the governments of Europe. They see in the leisure-time problem an entirely new incentive for the government to support and cultivate the arts. They feel that direct participation by the government in the promotion and maintenance of music would be consistent with other changes in our national structure assumed to be characteristic of the New Deal. The wish here may be father to the thought. What is being done in the name of the relief is only indirectly something for art's sake and preponderantly something for humanity's sake. Any sort of subsidy system may be very remote.

But whatever the individual's guess as to the future workings of the New Deal, there is every reason to believe that some of this widespread musical activity in the cause of the unemployed will leave its impress on the minds of politicians. There may be no immediate or early development in the way of a national conservatory, opera, orchestra or art centre, such as enthusiasts would like to bring about, but some needful enlightenment on the place that music must hold in the future of the everyday lives of America's millions would seem to be inevitable in high places. Only good can come from any movement which, however indirectly, tends to make our office holders a little more musically minded.

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Personalities



Composer and Executants Celebrate a Premiere. From the Left: Mario Castelnuovo-Tedesco, Whose Violin Concerto Had Its First Performance Recently in Florence; Jascha Heifetz the Soloist, and Vittorio Gui Who Conducted

Bonnet—A son was recently born to Joseph Bonnet, the noted organist of the Church of St. Eustache in Paris. The child has been named Benedict.

Gunsbourg—The Prince of Monaco has renewed the contract of Raoul Gunsbourg as director of the Monte Carlo Opera until 1940.

Kubelik—As a means of restoring his depleted fortunes, Jan Kubelik is about to publish his memoirs serially, under the title of King and Vagabond.

Cortot—At a recent symphony concert in Monte Carlo, Alfred Cortot, after appearing as piano soloist, conducted a performance of the Symphony by Franck.

Korngold—The leadership of the orchestra at the Théâtre Pigalle, Paris, has been relinquished by Erich Wolfgang Korngold in favor of a French conductor, Marie-François Gailliard.

Perosi—For special services on Easter Sunday, Don Lorenzo Perosi, director of music in the Sistine Chapel, the Vatican, has composed a special setting of the Mass entitled, *Messa dell' Anno Giubilare*.

Honegger—The most recent score for a motion picture film by a composer of note is *Races* by Arthur Honegger. The piece is adapted from a novel entitled *The Separation of the Races* by C. F. Ramuz.

Eddy—Before the student body of the Northeastern High School in Philadelphia, Nelson Eddy was recently presented with the school's Senate Award. Other musicians who have received the honor are John McCormack and Lawrence Tibbett.

Mengelberg—Although Willem Mengelberg is reported as being much improved in health, his physician has prescribed a prolonged period of rest. The Concertgebouw in Amsterdam will, therefore, be led by guest conductors for the remainder of the season.

Hindemith—An opera founded upon the life of the painter, Matthias Grünewald and entitled *Mathis der Maler*, is being composed by Paul Hindemith. Three excerpts from the score were recently played by Wilhelm Furtwängler at a concert of the Berlin Philharmonic.

What They Read Twenty Years Ago The Life and Works of Sir Edward Elgar

In MUSICAL AMERICA for March, 1914



The San Francisco Symphony Was Conducted by Henry Hadley Twenty Years Ago, and Fritz Kreisler Was the Soloist When This Picture Was Taken at the Last Concert of the Season

Oh, Those Wagners!

Siegfried Wagner, while attending rehearsals of *Rienzi* at Detmold told the manager that the only authentic version of the opera "was that arranged by Mamma!" To which statement, the irate manager is said to have replied: "We until now have always contented ourselves with Papa's version!"

1914

Little Drops of Water, Etc.

During the Melba-Kubelik concert in Raleigh, the roof sprang a leak and a number of the audience were compelled to put up umbrellas for shelter, but nobody left the hall.

1914

Such Is Fame

Paderevski and his wife were stalled in a snowdrift in Indianapolis last week and asked the chauffeur of a private car to take them to their destination. He said he had orders not to ride anybody around in the boss's car. When told who

his petitioners were, he replied: "I've never heard of Paderevski!"

1914

The Artistic European Audience!

Conductor Vidas had his baton raised to begin a performance of *Werther* at the Opéra-Comique the other evening, when a woman entered the theatre wearing a spinach-green wig. Such an uproar broke out in the audience that the beginning of the opera was delayed several minutes.

1914

Then and Now

"I notice a marked advance in musical taste in America in every way," said Mr. Kreisler, "and I can truthfully say that there is no need of American students going abroad."

1914

Generous as Always

Enrico Caruso has just sent \$1,000 to his old teacher, Lombardi, who is seriously ill.

MUSIC IN ITALY

(Continued page 11)

orchestra. My personal indignation was shared by the bulk of the press.

Refice's Sacred Opera

It was with a sigh of relief that another premiere occupied one's critical faculties, this time in Rome, and again another big success is to be recorded for the Teatro Reale dell' Opera. Licinio Refice, up till now chiefly known for his oratorios (he is professor at the Pontifical School of Sacred Music, a priest, and has the direction of the choir of Santa Maria Maggiore) has given an opera, *Cecilia*, which pleased the Romans tremendously. In his oratorios, of the Perosi style and kind, he has often been reproached with being too theatrical; and so, little by little, he has come nearer to the actual stage.

Cecilia is the story of the Roman saint, patroness of music, and he terms it "azione sacra" (sacred action), not

an opera. That is only a concession to words, for listening to *Cecilia* one is carried away at once by recollection of Puccini and the Puccinian tradition. The story of the saint is separated into a pagan part, the first act and the nearest to Puccini; and a sacred part, the second act, where Gregorian music is largely drawn upon. Puccini and Gregorian remembrances unite in the third and last act. The most religious and spiritual moments are when Claudio Muzio is on the stage, because her personality as St. Cecilia and the clarity of her perfect voice make them such, regardless of anything else.

People like this opera, flock to hear it and applaud energetically, proving that it is what the public wants, especially in this year of 1934, which is Holy Year still, and brings pilgrims to Rome.

Auber's *Fra Diavolo* is to be sung at La Scala in Milan after a long absence from the repertoire.

(Continued from page 5)

of importance, Elgar pursued a quiet path. His chamber music and his Violoncello Concerto, Mr. Maine rightly believes have in them a life that "flows not so fast, but is no less full, no less vital."

Here is a bit which I think sheds a light on Elgar's esthetic creed: Speaking of the Violoncello Concerto, Mr. Maine says: "For all its mood of heavy sorrow, it does bring life back again, healed and whole. And in this, Elgar shows himself so much greater than all that mob of composers, who, some with established reputations, some with reputations to make, rose up after the war and, instead of finding a way back to the art of music, vented their bitterness by spitting in its face."

How true that is! How true in other lands, as well as in Britain! The unsensational composers have ever had a hard time of it. Elgar has not yet had his due in our country, though his works were given here often enough when they were new, and he was honored by Yale University, by the Cincinnati Festival, the Oratorio Society of New York and other important American organizations. But the Elgar symphonies will come through here, as have those of Sibelius, long neglected. We are even making the acquaintance of the music of Bruckner and Mahler, though I doubt whether they will ever have a real hold on our affections.

Of the writing of this biography I can speak only in highest terms. No lovelier English prose could be imagined. Mr. Maine, gifted as a writer, as a musician, as a critic, is ever discriminating in his opinion. He has an exceptionally felicitous way of saying things; his vocabulary is wonderfully varied, his style simple and sincere, his knowledge complete. It was, indeed, appropriate that a British musical authority should write this definitive life of so British a master musician. There is every evidence in the book that it was, truly, a labor of love.

A Symphony and Opera Uncompleted

Since Sir Edward's death I have had a letter from Mr. Maine, who tells me that the Third Symphony, on which he was engaged, was not completed; that he had heard the composer play fragments of it on the piano last summer and that it was of superb quality. The news, too, that an opera was contemplated may now be confirmed as true. I recall John McCormack showing me a letter from Sir Edward more than a year ago, but swearing me to secrecy. In it he told the famous tenor, who was his friend, that he was writing an opera. From Mr. Maine I now learn that it was not complete, had no name, that the libretto was being prepared from Ben Jonson and that Elgar had worked at it fitfully for three years. That, too, we shall not hear. But the sizeable list of compositions is a treasurable legacy.

The volume called *Works* comprises a full and in every way admirable discussion of the entire list. There are musical examples, too. Both volumes are splendidly illustrated. At the end of the Life is printed an appendix, containing Elgar's correspondence with Hans Richter, from 1899 to 1913. In the second volume, a complete list of the Elgar music appears, according to opus number, followed by the comparatively few works without opus number, highly valuable for reference; also a list of phonograph recordings, giving the names of performers. There

is also a well-made index for each volume.

Mr. Maine has dedicated his book thus: "To the city of Norwich, where I was born and where I received my earliest impressions of Elgar's music, I dedicate this study."

New Opera Series Planned By Philadelphia Orchestra

(Continued from page 3)

Orchestra's entry into the operatic field was made immediately following the release of the Metropolitan statement. The Orchestra Association stated that at recent meetings of the directors the possibility of the Metropolitan's action was canvassed and it was felt that in such a contingency plans should be made to give the Philadelphia public adequate opera performances. The Metropolitan withdrawal made it incumbent upon the Orchestra Association to announce its feeling of obligation to maintain Philadelphia's status and prestige as a music centre of first rank by undertaking supply of the operatic needs of the city.

Present plans are purely tentative, with many details to be worked out. Every third week of the season of thirty will be devoted to opera, thus ensuring ten productions, and as these will be given on Friday afternoon, Saturday evening and Monday evening of each series of regular concerts there will be thirty operas, as against twenty-two of the Metropolitan in recent years, and fourteen in the past season. The remaining twenty weeks will be devoted to symphony concerts, as heretofore.

There will be an innovation in addition to the schedule, of a series of Sunday evening orchestra concerts during the operatic weeks, at which soloists will appear and the programs will be of a more popular type than those of the regular series. Popular prices will prevail.

Public Taste Indicated

The great success of opera as a part of the Robin Hood Dell concerts last summer, indicates a public demand for the operatic innovation the orchestra is to test out this coming season. It is also to be noted that Philadelphia has available Alexander Smallens, conductor at the Dell and also of the old Civic group, and Fritz Reiner, conductor of the disbanded Philadelphia Grand. There has, however, been no intimation that either of these will be associated with the new opera series.

W. R. MURPHY

Erika Morini Acclaimed in European Centres

Erika Morini, violinist, who has not been heard in this country for several years but who will return next season, has recently been acclaimed in important music centres in Europe. She won exceptional praise for her playing of the Mendelssohn Concerto under the baton of Sir Thomas Beecham with the London Philharmonic, and in Paris; and was also welcomed with enthusiasm in appearance in Stockholm.

Friends of the late André Messager gathered at the Passy Cemetery in Paris on the morning of Feb. 24, the fifth anniversary of his death, and held a short memorial service.

NATIONAL MUSIC CHAMBER CONVENES IN BERLIN

Strauss Is President of Government Institution Founded to Act as Controlling Body for Matters Pertaining to Music—Desire to Co-operate with Musicians of all Countries Stressed—Schedule Includes Special Arabella Performance and Festival Philharmonic Concert—Opera Revives Faust and Gives Salzburg Version of Agyptische Helena—Bohnen, Völker and Schlusnus Featured

By GERALDINE DE COURCY

BERLIN, March 15.—The most imposing recent event from the aspect of "news" was the first general assembly of the Reichsmusikkammer (National Chamber of Music), that convened in Berlin from Feb. 13 to 17, under the chairmanship of its spiritual father, Richard Strauss. This Kammer is a government institution that was founded last November to act as a controlling and centralizing body for all matters pertaining to music and its associated activities.

The governing board consists of the president, Strauss, and an associate committee composed of Wilhelm Furtwängler, Hans Pfitzner, Heinrich Kaminski, Friedrich von Hausegger, Paul Graener, Paul Hindemith, Emil von Reznicek, Georg Schumann and a few less prominent figures in German music. Departments and sub-committees have been busy with preliminary organizational work, and this general meeting was called to make an estimate of the situation, coordinate the different departments, draft a working plan, and provide an open forum for the discussion of important problems falling under the cognizance of the Chamber.

German Composers Day

To lend a flourish of ceremony to the event, the convocation was styled German Composers Day, and the business schedule punctuated by such festivities as a gala performance of *Arabella* at the State Opera, a festival concert at the Philharmonie in which works of the members of the Associate Committee were conducted by the composers, and an open meeting for the edification and instruction of the press.

At this meeting Strauss sketched the aims and ideals of the Kammer and particularly stressed Germany's earnest desire to cooperate actively with musicians of all countries in the furtherance and advancement of the art. It appears that the Nazi platform which excludes foreigners from the body politic does not apply to music, and both of official and unofficial circles lose no opportunity of emphasizing this fact.

Strauss stated that considerable progress had already been made in reducing unemployment among professional musicians and that this work was to be carried on with undiminished energy and would be extended not only to the music trades but to private teachers. Further plans include a complete reorganization of concert and opera activities, revision of the tariffs for musicians, as well as the insurance and pension regulations. Among the principal tasks already accomplished is the

revision of the Composers Copyright Laws, a question that has been interesting Strauss very actively for some years.

Improvement at the Opera

The State Opera has been regaling its patrons with gala performances centering around Michael Bohnen, Franz Völker and several guest artists from the Vienna Opera. Bohnen had not been heard in legitimate opera in Berlin since the heyday of the Kroll Opera, and as the State Opera is putting him through his most famous paces, its enterprise is being repaid by the most enthusiastic support. The influence of Furtwängler, now Overlord

Academy of Art. His reading of Brahms's First Symphony was a very creditable performance but it showed the want of technique and experience more clearly than did his own composition. Richard Richter of Hamburg was another successful guest conductor in this series, who had the added good



Michael Bohnen Was Featured as Mephistopheles in a Berlin Revival of Faust

of Opera, is also beginning to make itself felt, and the general character of the performances at this Opera has improved beyond all recognition.

Gounod's *Faust* was revived for Bohnen's benefit, but it no longer showed the hurried and slap-dash preparation of the immediate past. This was a distinguished performance from beginning to end, enhanced to no small degree by the very beautiful singing of Heinrich Schlusnus and Helge Roswaenge.

As another illustration of the new course at this institution, Strauss's *Die Agyptische Helena* was restudied in the Salzburg revised version and presented under the stage direction of Marie Gutheil Schoder of Vienna for one guest appearance of Franz Völker. It was as finished a performance as though it were to form permanent part of the season's repertoire. Mention must be made of Suzanne Fischer's beautiful singing as Aithra. She has sung this role before but one marked the new authority and artistic discipline that she has acquired this season.

Visitors Are Honored

The Philharmonic Orchestra is still dedicating its Tuesday popular concerts to visiting talent, young and old. The first concert of this series after the orchestra's return from its spring tour in England and Belgium was conducted by the young composer, Hans Chemin-Petit, who made a very favorable impression when he conducted his own *Sinfonietta* at a recent concert in the



Suzanne Fischer Repeated Her Former Success as Aithra in *Die Agyptische Helena*

fortune of having the collaboration of the talented French cellist, Pierre Fournier, as soloist.

Young musicians belonging to the German Air Sport Association have organized an orchestra and placed themselves in the experienced and capable hands of Rudolf Schulz-Dornburg, founder of the Folkwang Schools and former opera director in Essen. The first public concert was given in the private concert hall in the residence of Werner von Siemens, and had a cordial reception.

Orchestras of this category are cropping up on all sides as part of the cultural activities of the individual chapters or cells of the political troops and kindred associations. Hitherto only the large military bands of the S.S. and S.A. troops have appeared in a professional capacity, but the orchestras, choral societies, etc., in the local chapters furnish a valuable training ground for existing talent and will undoubtedly tend more and more to come to the fore, especially as it represents one method of combatting unemployment among orchestral players.

The most prominent of these political orchestras is the so-called Reichs Symphony Orchestra of Munich which has just returned from a propaganda tour in Italy under its founder-conductor, Franz Adam. This was the first orchestra to be formed, which accounts for the impressive title. But its activities are confined to Munich, except when the exigencies of propaganda carry it farther afield.

A large number of excellent concerts are being given under the auspices of the social welfare service known as Winterhilfe, and the Kraft durch Freude, which is the German version of the Fascist Dopolavoro Movement. One of the more pretentious of these concerts was given by the Philharmonic Orchestra, conducted by Hans Hoerner, with Friedrich Wuehrer of Vienna as soloist.

Among new chamber music organizations, the Wendling and Fehse quar-

Young Musicians of Air Sport Association Form Orchestra under Direction of Schulz-Dornburg—Kindred Organizations Tend to Combat Unemployment Among Players—Reichs Symphony Returns from Propaganda Tour of Italy with Adam as Conductor—Excellent Concerts Given under Auspices of Welfare Service—Chamber Ensembles and Song Recitalists Attract Attention

tets have appeared frequently at official functions in addition to their regular concerts. The Fehse Quartet provided the program at the opening meeting of the Reichsmusikkammer, which would indicate the much coveted political patronage. Elly Ney's Trio, organized last season, gave two very successful concerts before leaving for a tour in England, and the Fassbaender-Rohr Trio and the Berber Quartet of Munich also did their part for the cause of chamber music. The Klingler Quartet, now one of the veterans, has been giving a series of five Beethoven evenings, which thus far have been one of the most captivating events of this haggard winter.

The Steiner Quartet, one of the older organizations, gave a program of modern music at the Prussian Academy of Art. The program contained the String Quartet of Philip Jarnach, Op. 10, Johannes Guenther's Rhapsody for string quartet, and Hans Brehme's Partita for string quartet.

Dr. Fritz Steiner, director of the Berlin Academy of Music, has organized a chamber orchestra from the advanced students and presented it in an all-Bach program assisted by Ela Harich-Schneider and Gunther Ramin, organist of St. Thomas' Church in Leipzig, as soloists.

The Berlin Broadcasting Company has announced a series of concerts featuring new works by young composers of all nationalities. Hindemith's name again figures frequently on the programs and in the so-called National Hour, Hans Rosbaud broadcast a modern program including a March by Gerhard Frommels, songs by Friedrich von Hessen and Julius Weissmann and a bombastic concert overture by Lothar Windsperger written especially for the South German Radio.

The blind Landgrave von Hessen, came in for attention in the first performance of his new Symphony in C at one of the Museum Concerts in Frankfurt under Rosbaud.

Among modern works heard in Berlin was Hermann Reutter's cantata, *Der grosse Kalendar*. Prof. Georg Schumann and his Singakademie Chorus were the interpreters. Soloists were Paul Lohmann and Mia Neusitzer-Thoenissen.

Graveure Concert Attracts

Louis Graveure gave a popular concert à la Jan Kiepura in the Philharmonie for the delectation of his host of movie fans. The program led over Schubert, Brahms and Schumann to opera arias and popular numbers from his recent pictures. He was given an

(Continued on page 34)

Boston Greets Koussevitzky as Orchestra Comes Home from Tour

Gerontius Prelude Played as Tribute to Elgar — Sanromá Appears as Soloist—Sevitzky Ensembles Heard to Advantage

BOSTON, March 20.—After a week's absence from the city, during which the Boston Symphony went on tour, the eighteenth pair of concerts was given in Symphony Hall with Jesús María Sanromá, pianist, as soloist, on March 9 and 10. The program was as follows:

Symphony in E Flat.....Mozart
Concertino for Piano and Orchestra.....Hill
Mr. Sanromá
Prelude to The Dream of Gerontius.....Elgar
La Mer.....Debussy

A fitting tribute was paid to the memory of Sir Edward Elgar in the performance of the Gerontius Prelude, which is one of the most graphic portions of the oratorio. It is music of noble proportions and was nobly played... a brief orchestral requiem for a musician whose position in the realm of composition is unassailable.

Not in several seasons had the Mozart E Flat Symphony been heard at the Friday-Saturday concerts. Whatever emotion it may have excited in the bosoms of its early hearers was probably more intense than that inspired at these performances, yet that was no fault of the composer. An unfortunate exaggeration of tempo in the Andante rendered it more or less ineffectual, which was deplorable, considering the thematic material at hand. Yet subsequently Dr. Koussevitzky brought forward many glowing pages, although one felt the entire interpretation to be slightly exotic. The audience gave warmest applause.

"Gentlemanly" Jazz

Professor Hill's amusing little Concertino came to a first hearing in Boston in 1932. The score is dedicated to Mr. Sanromá, whose fluent technique and sympathetic feeling for music in modern idiom made for a performance of some "gentlemanly" jazz discreetly in keeping with its Harvard University background, since Professor Hill is chairman of the division of music there. Debussy's decorative music had a poetic reading and occasioned enthusiastic applause.

A recent program of more than passing interest was that of the Fabien Sevitzky Ensembles in Jordan Hall. The personnel comprises a young musicians' orchestra and a mixed chorus. Soloists

were Theodore Podnos, fourteen-year-old violinist, and Arthur Grenier, baritone. The program consisted of Beethoven's Egmont Overture; Jesu, Joy of Man's Desiring, by Bach (chorus and orchestra); In Silent Night, Brahms; The Bells, by Foote, sung a cappella; Mozart's Violin Concerto in D; Romeo and Juliet Overture, Tchaikovsky; and Rachmaninoff's Springtide, for chorus and orchestra with Mr. Grenier as soloist.

It is little short of astonishing that Mr. Sevitzky is able to accomplish so much with groups no more experienced in music than these. Egmont and Romeo and Juliet are overtures of heroic proportions for young fingers, yet the accuracy in intonation and the comprehension of dynamics were far in advance of the years of the players, who fearlessly traversed the difficult pages and came off victorious, bringing to themselves and their conductor justly earned, enthusiastic applause.

Nor did the orchestra rest on its symphonic laurels, but proceeded to give an excellent account of itself in supporting the choruses, which were admirably sung. Mr. Sevitzky apparently understands the limitations of the human voice, as well as its possibilities. Likewise, the chorus understands the meaning of a conductor's baton.

The performance by young Mr. Podnos was wholly commendable. He displays a flair for playing the violin in a competent, musical manner, and his unassuming manner is not the least of his assets. His performance of the Mozart augurs well for his future, if he be of a mind to apply himself to the task he has undertaken.

Great Applause for Menuhin

On March 14 in the ballroom of the Hotel Statler, Yehudi Menuhin, violinist, repeated his former Boston triumphs at the fifth of the Morning Musicales sponsored by the Boston School of Occupational Therapy. The program opened with La Folia, by Corelli, followed by the Bach Chaconne for violin alone, the Paganini Concerto in D in the complete and original text, and a miscellaneous group which included La Fille aux Cheveux de Lin, Debussy-Hartmann; The Flight of the Bumble Bee, Korsakoff-Hartmann; a pair of Sarasate items and the Brahms-Joachim Hungarian Dance No. 6.

Seemingly, no technical fields remain for Yehudi Menuhin to explore. Double stops, harmonics, trills, scales and arpeggios are tossed off with disarming ease. With so thorough a technical equipment, it is now possible for this youth to concentrate upon the less obvious characteristics of the music he essays. To the Bach Chaconne he gave such a richly-hued, intensified tone as to make of it a poetic fantasia. Throughout the program the listener became impressed with the evidence of a deepening emotional reaction on the part of this young artist toward his music, which of course means that succeeding performances will more and more reveal the essence of thought in the mind of the composers whose works he chooses to play. The audience which taxed the capacity of the ballroom gave Mr. Menuhin thunderous applause which amounted to an ovation.

Walter Bohle's accompaniments were of a distinctly high order.

GRACE MAY STUTSMAN

POPULAR GRAND OPERA SEASON IS COMMENCED

Associated Artists Begin Series in Cosmopolitan Theatre with Production of Aida

Grand opera at popular prices was begun at the Cosmopolitan Theatre on the evening of March 9, when Aida had its thirtieth performance in New York in ten months. The Associated Artists, under the direction of Cola Santo, presented the Verdi work with an adequate cast and an orchestra scaled to the size of the theatre. The audience listened with attention and applauded with enthusiasm.

The artists included Norma Richter in the name part; Grace Angelau as Amneris; Edward Ransome, once of the Metropolitan, Rhadames; Rocco Pandiscio, Amonasro; Arthur Imperato, Ramfis; and Paul Farber, the King. Also in the cast were Lida Santelli and Howard McCulley. Miguel Sandoval conducted.

The second performance was of Rigoletto with Berenice von Gelder as Gilda, Silvio Garavelli in the title role and William Royal as the Duke. Edward Lebegott conducted.

Malipiero's New Opera Stirs Enthusiasm in Darmstadt

DARMSTADT, GERMANY, March 10.—G. Francesco Malipiero's new opera, *La Favola del Figlio Cambiato* (The Legend of the Changeling Son), which had its world premiere in Brunswick in January, was produced on March 5, at the Landestheater here with equal success. The scenery of Edward Suhr received generous praise from the critics; but the conductor, Karl Friderich, did not have his orchestra and ensemble sufficiently in hand to secure perfect cooperation between the two. Dr. Heinrich Allmeroth as the pseudo-prince was excellent both as singer and actor. G. de C.

Chinese Playlet by Fay Foster Has First Performance

A Chinese playlet, *The Honorable Mme. Yen Yung Chi*, by Fay Foster and Alice Foster, had its first performance in the Triad Club, of which Mrs. Charles A. Dresser is president, in the Hotel New Yorker on Feb. 26. Also on the program were Miss Foster's Chinese monodrama, *The Moon Lady*, and songs by her. Taking part were Lou Stowe, Frances Church, Julia Harper, Virginia Jordan and Clara McCurry.

PRACTICAL MUSICAL CRITICISM

(REVIEWED BY W. J. HENDERSON, N. Y. SUN)

A Text Book for Critics.

OSCAR THOMPSON, associate editor of *Musical America*, six years music critic of the *Evening Post* and first instructor in music criticism at the Curtis Institute of Music in Philadelphia, has published (M. Witmark & Sons) a text book entitled "Practical Musical Criticism." Certain references to The Sun's music reporter make any attempt at a comment embarrassing, but the duty must not be evaded. This writer can say without reservation that Mr. Thompson's book answers fully the implications of its title. It is a newspaper man's book telling how newspaper criticism is done and how it ought to be done. It is not a treatise on musical philosophy or aesthetics. It makes no attempt at laying down fundamental principles upon which to rear critical judgments. It keeps strictly to the practice of the art in the columns of daily journals. It takes the essential musical and other equipment for granted.

Mr. Thompson is a newspaper man. He knows how true it is that half the work of the music critic is the recording of facts. He knows also how the hearing and describing of new music becomes the most important duty of the critic. If his book could reach no further than the young aspirants for positions as newspaper commentators, it would still be worthwhile. Hundreds of those who in smaller communities are obliged to combine musical reporting with other newspaper duties will thank Mr. Thompson for telling them how the job is done by the specialists. We may also suggest that managing editors and city editors, whose work in such smaller places puts on their shoulders the first responsibility for musical, as well as other, departments, can get some hints from these pages.

Furthermore, there is a course in practical music appreciation to be found in Mr. Thompson's clear and explicit treatment of the methods of arriving at a routine of good musical criticism which is capable of giving an intelligent account of a performance to persons not present at it. Aside from these things the present writer must confess that he read with particular delight what the author wrote about the relations of critic and artist. His own experience has taught him that intimate relations are impossible except on conditions which no self-respecting critic accepts. The pleasant, even cordial, contacts incidental to the daily life of people dwelling in the world of music—yes. But close and continued personal relations—no. However, the inner and more personal life of the music critic is of no interest to the general reader. Mr. Thompson's view that the composer and performer must be regarded objectively simply as the subjects about which the critic writes is incontestable. When a critic permits himself to think he is a teacher of artists his day of usefulness is near its close.

Not the least valuable feature of this book is the directness and lucidity of the style.

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Rodzinski Conducts Choral and Opera Performances in Cleveland

Honegger's King David and Secret of Suzanne Given With Marked Success—Philharmonic Chorus and Noted Soloists Take Part—Gabrilowitsch Plays Brahms Concerto With Orchestra

CLEVELAND, March 20.—Following its custom of enlivening the waning season in the symphony series with an important choral work, the Cleveland Orchestra presented Honegger's King David, under Dr. Artur Rodzinski, in Severance Hall on Feb. 22 and 24, with an additional performance on Sunday afternoon.

Dr. Rodzinski's choice of King David as the first work of Honegger to be included in the orchestra's repertoire met with popular as well as expert approval. The strength and conviction of the work were admirably set forth by Dr. Rodzinski, whose command of diverse elements brought him resounding praise.

The Cleveland Philharmonic Chorus, sponsored by the orchestra and trained again, as in other seasons, by Griffith J. Jones, received credit from all sides for brilliant and effective singing. The soloists were Ethyl Hayden, Marie Simmelink Kraft, Dan Gridley, and, as Narrator, Rabbi Barnett R. Brickner, who was replaced in the part at the Sunday performance by George Houston. The Witch of Endor part was spoken by Catherine Burtt Carter. Dr. Rodzinski devoted the first half of the program to Rimsky-Korsakoff's *Sheherazade*.

Music by Two Strauss

Ossip Gabrilowitsch appeared as soloist at the seventeenth pair of orchestral concerts, playing Brahms's Second Piano Concerto. Dr. Rodzinski employed the latter half of the program to glorify the Strauss, in Richard's *Don Juan* and Johann's *Die Fledermaus* Overture, the *Perpetuum Mobile* and *Tales from the Vienna Woods*.

On the Friday intervening between the symphony concerts, Mr. Gabrilowitsch appeared as guest artist with the Cleveland String Quartet in the small auditorium of Severance Hall, taking part in Brahms's *Piano Quintet*, Op. 34. Haydn's *Quartet* in G, Op. 77,

No. 1, and the *Allegro assai* from Schubert's C Minor Quartet were given by the ensemble. The patronage was the best of the season in the chamber music series.

A Reunion for the Artists

The stage production of Wolf-Ferrari's *The Secret of Suzanne*, given on the evenings of March 8 and 10, was hailed as the best show ever seen in Severance Hall. A program of dances by Harald Kreutzberg and Ruth Page followed. The performance was in the nature of a reunion for Dr. Rodzinski and the singers, Mrs. Charles H. Strong (formerly Eleanor Painter) and George Houston, for both artists had appeared under his baton in Philadelphia. Elmer Lehr was the Sante. The opera was done in the period of Louis XVI, with the stage delightfully transformed by lighting and set from the designs of Richard Rychtarik.

Since her marriage to Major Strong and her ensuing residence in Cleveland, Eleanor Painter had not sung and acted in public. That she was persuaded to appear with the Cleveland Orchestra provided a real treat for Clevelanders, who showed their appreciation by crowding the house on two occasions. Mr. Houston made an agreeable Count Gil and the little work glittered and sparkled from the first note to the last with professional smoothness and charm.

Mr. Kreutzberg, well known in Cleveland through various earlier engagements, added to his familiar and virtuoso Jester's Dance compositions to Brahms's Hungarian Dances Nos. 7, 11 and 14, with entrancing results, and danced a Bacchanal and Country Dance with Miss Page, as well as the concluding Bolero by Ravel with Miss Page and ballet. Miss Page contributed two solo dances, Tropic, and Variations on Euclid, the latter to the music of Mompou. Rudolph Ringwall conducted the orchestra in the accompaniment to the dances. ERNESTINE ALDERSON

Program Is Given by New York Flute Club

A delightful program was given by the New York Flute Club in Steinway Hall on a recent afternoon. Artists taking part were Blanche Anthony, soprano, Henry Bové, flutist, and Alice Nichols, pianist. First on the program

came the Sonata in A Minor for flute alone, by C. P. E. Bach; next, an aria from David's *La Perle du Brésil*, with flute obbligato. Flute solos composed by Mr. Bové were *Melodie*, *Bachette*, *A Mood*, and *Impromptu Allegro*. Songs by Dvorak, *Hageman* and Howard White brought the printed list to a close.

GIVE FORTUNE TELLER

Rochester Civic Opera Company Heard in Fine Production

ROCHESTER, March 20.—The Rochester Civic Music Association presented the Civic Opera Company in three performances of *The Fortune Teller* on Feb. 23 and 24 at the Eastman Theatre before large audiences. The charming old comic opera was well produced.

Santina Leone, Mrs. Hawley Ward, Phil Van Tassel, Harold Kolb, Harold Wollenhaupt, Thomas Fennelly and Harris Mitchell had leading roles.

Others in the cast were A. B. Whittaker, Doris Davison, Florence Zahn, William Jermyn, Kenneth Knapp, Gilbert Vitty, Alan McNab, Betty Knapp, Helen Sapere, William Wright, Phil Knapp, Lansing Smith, Brenden O'Callahan, Charles Timmerman, Neil Pairan, Marian Deuel and Erma Dodge.

Conductors were Guy Fraser Harrison for the evening performances and Paul White for the matinee, with the Rochester Civic Orchestra taking part.

M. E. W.

SYMPHONY APPLAUDED

Orchestra in New Bradford Appears—Bampton Hailed

NEW BEDFORD, MASS., March 20.—The New Bedford Symphony, Clarence W. Arey, conductor, gave a delightful concert on Feb. 13 before a packed house, music by Glinka, German and Massenet being admirably played. Alice Erickson, violinist, and Julius Huehn, baritone, were soloists. The former gave works by Sarasate, Ravel and Pugnani-Kreisler, winning long applause. Mr. Huehn stirred the audience with excerpts from Pagliacci and Tannhäuser and songs. Edna Stoessel-Saltmarsh and Marceau Power were at the piano.

Rose Bampton appeared at the second concert of the Civic Music Association recently, scoring a huge success. Classical and modern works were on her program, which included an aria from Rossini's *La Cenerentola* and songs in English. Harrison Potter accompanied. A concert was recently given for the Music Scholarship Fund at the New Bedford Woman's Club. Artists were Jeraldine Calla Nolan, soprano; Edna Stoessel-Saltmarsh, pianist; James McIntyre, flutist, and Charles H. Tripp, Jr., accompanist. They presented works by Brahms, Verdi, Kodály and other composers.

The Cercle Gounod gave a fine performance of Victor Herbert's opera *No, No, Nanette*, under the direction of Rodolphe Godreau on Feb. 5 at the New Bedford Theatre. A. J. S. SR.

Claremont Society Sings The Creation

CLAREMONT, N. H., March 20.—The Claremont Choral Society, numbering eighty members and conducted by Stanley Norwood, sang *The Creation* in the Stevens Auditorium on Feb. 26. Soloists were Mildred Nichols La Panne, Paul Mason, and Luther Emerson of Boston. The accompaniments were played by the Community Orchestra of thirty-five pieces, and Mrs. Morris Holmes, pianist.

NOVELTY IS PLAYED UNDER GOLDSCHMANN

Tryptique by Delage Performed In St. Louis—Spalding Is Soloist

ST. LOUIS, March 20.—After an absence of several weeks, Vladimir Golschmann returned to conduct the sixteenth pair of St. Louis Symphony concerts on March 2 and 3. The program opened with the Overture to Beethoven's *Fidelio*, and contained a first local performance of *Tryptique* by Maurice Delage. The three parts of the latter work, *Nuit de Noël*, *Rêves* and *La Danse*, are skillfully written, but lack sufficient contrast and did not appear to be any great addition to the orchestra's library.

Mr. Golschmann gave a beautiful reading of *Les Préludes* by Liszt, and furnished an impeccable accompaniment to Albert Spalding's magnificent playing of the Violin Concerto in E by Bach, heard for the first time at these concerts. Mr. Spalding was also at his best in the Chausson Poème, and received an ovation.

John Halk, violinist, presented the second of his sonata evenings at the Park Plaza Hotel on March 6, assisted by Corinne Frederick at the piano. Their program, which was much enjoyed, contained Mozart's Sonata, No. 3, in D; Brahms's Op. 100, No. 2, in A; and the Sonata, Op. 30, No. 3, in G, and Romance by Beethoven.

Will Repeat Favorite Operas

Guy Golterman has altered his plans somewhat for the inaugural season of grand opera next month in the new Municipal Auditorium. He will present *Aida*, *Madama Butterfly*, *Il Trovatore*, *La Bohème*, *Pagliacci* and *Cavalleria Rusticana*, with repetitions of the works which receive the most favor.

Oscar Condon has announced the engagement of Rudolph Ganz in a piano recital on May 24, in place of Walter Giesecking.

SUSAN L. COST

Marion Talley Sings in St. Petersburg

ST. PETERSBURG, FLA., March 20.—Before an audience of over 2000, Marion Talley gave a concert in the Congregational Church on Feb. 19. Her program included songs by Handel, Schubert, Gounod, Mendelssohn, Cornelius, Bellini, Cowen, Nevin, Merikanto, Benedict and Strauss-La Forge.

Henry Weber Made Phi Beta Patron

CHICAGO, March 20.—Henry Weber, conductor of the Chicago Grand Opera Company, was recently made a patron of Phi Beta, musical sorority, in a ceremony at the Webster Hotel. Guests of honor at this meeting were Coe Glade and Marion Claire.

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NEW DALLAS GROUP MAKES INITIAL BOW

Sinfonietta Gives First Concert With Eclat—Strickland Work Is Heard

DALLAS, March 20.—The recently organized Sinfonietta of Dallas made its initial appearance on the afternoon of Feb. 25 in Highland Park Town Hall before an enthusiastic audience. Franco Autori is the founder and conductor of this group of sixteen instrumentalists, composed of prominent local musicians.

Mr. Autori conducted without either score or baton, in a program of charm and versatility, one outstanding item being *Eine Kleine Nachtmusik* by Mozart. Other works were the Overture to *The Messiah*; Two Sketches Based on Indian Themes, *Griffes*; *Berceuse* from Eight Russian Popular Songs, Liadoff; and the conductor's arrangements of three Negro spirituals, *My Soul's Anchored in de Lawd*, *Sometimes I Feel Like a Motherless Child*, and *Swing Low, Sweet Chariot*.

The soloist was Paola Autori, whose lovely voice was at its best in *Nymphs and Shepherds* by Purcell; in an aria from the *Stabat Mater* by Pergolesi, and *Stizzoso mio, Stizzoso*, from the same composer's *La Serva Padrona*. These were sung with the strings accompanying, but when Mme. Autori gave an aria from *The Bartered Bride* as an encore, her husband was at the piano.

A reception followed this delightful program, which was presented under the auspices of the Highland Park Society of Fine Arts.

New Oratorio Presented

The Oak Cliff Oratorio Society, conducted by Alice Knox Fergusson, gave Lily Strickland's new oratorio, *St. John the Beloved*, on the evening of March 2, at Christ Church, with the following soloists: Bon Sory Robertson, Mrs. A. M. Bowles, Mrs. J. H. Cavender, Jr., Florence St. Clair, Reginald Ennis, and Albert Heartsill. Preceding the oratorio, Martha Rhea Little played a group of organ works. The society later gave this program in the neighboring cities of Sherman, Weatherford and Terrell.

On the night of March 6, the Civic-Community Concert Association presented Polli Mildner to an audience that taxed the capacity of McFarlin Memorial Chapel, many coming from neighboring cities. The young pianist displayed remarkable technique and unusual understanding in works by Bach-

Busoni, Hadyn, Schumann, Chopin, Liszt and Bortkiewicz. Eli Sanger is president, and Della Brilling, secretary, of the local organization.

The Cecilian Club celebrated its birthday by giving a unique program at Dallas Little Theatre on Feb. 18. A musical play written by Mrs. John W. Pope, centred around the life of Dr. Thomas Augustine Arne, whose compositions were featured. The following took part: William Shapard, Frances Deaderick, Robert Hord, Marguerite Wessen, Eudoxia Bradfield, Mrs. Sam Harwell, Hubert Woodward, Philip Lerner and Charlotte Ware.

Concerto Program Featured

A program consisting of concertos was given by the Van Katwijk Club, at Highland Park Town Hall on the afternoon of Feb. 4, Paul Van Katwijk playing the second piano with each performer. Soloists included Robert Hord,

Katherine Waldrop, Carey Kurth, Margaret Wilmans, Elizabeth Jameson and Morgan Knott. Composers represented were Beethoven, Schumann, Brahms, Rachmaninoff and Tchaikovsky.

For its Twilight Concert on March 4, the Schubert Choral Club featured young artists. These were George Curtsinger, June Lawrence, Evelyn Parsons, and Elizabeth Jameson, pianists; James Hodges and Roger Harris, singers; Virginia Parsons, violinist; and G. P. Bentley, organist.

A Russian program was given at the Dallas Women's Club on March 6. The Theodore Kosloff dancers were seen, and Paola Autori and Elise Golden sang Russian compositions. Accompanists were Mary Gayley and Lois Auer Miller, pianists, and Vivian Tallal, violinist. Mrs. Alex Camp was chairman of the Art Committee in charge.

MABEL CRANFILL

KINDLER CONDUCTS ECLECTIC PROGRAMS

Spalding and Novaes Appear As Soloists With Symphony In Washington

WASHINGTON, March 20.—Albert Spalding was the soloist with the National Symphony at the concert of Feb. 11, playing Mozart's D Major Violin Concerto and the Chausson Poème. Conductor Hans Kindler had chosen for the balance of the program overtures by Beethoven (*Coriolanus*) and Massenet (*Phèdre*), and Mottl's transcription of Chabrier's Bourrée Fantasque.

The orchestral concert of Feb. 21 brought forward Guiomar Novaes, pianist, in the Schumann Concerto, of which she gave a reading reminiscent of Teresa Carreno. Dr. Kindler placed on this program his own scoring of three sixteenth century Dutch songs from the Van Riemsdijk collection, the Midsummer Night's Dream Scherzo of Mendelssohn, and Stravinsky's *Zhar Ptitsa* Ballet Suite. At the concert of March 1, the principal item was the Second Symphony of Brahms, persuasively expounded by Dr. Kindler, and the addenda were Sibelius's *Swan of Tuonela*, the Overture to *The Flying Dutchman* and Gabriel-Marie's arrangement of a Sarabande and Gavotte by Bach.

A backward glance over recital events of the last month notes the brightest radiance emanating from the week of Feb. 12 to 17, when Yehudi Menuhin and the Roth String Quartet were simultaneous visitors. Yehudi's appearance was notable for his all-concerto

program with the Philadelphia Orchestra, conducted by Issay Dobrowen in crowded Constitution Hall. The Beethoven Concerto, the Bach E Major and Lalo's *Symphonie Espagnole*, without cuts, were the works which disclosed the mature artist embodied in a lad of seventeen.

Five concerts by the Quartet from Budapest, played in the chamber music auditorium of the Library of Congress, closed the local activities of the Elizabeth Sprague Coolidge Foundation for this season. Each program contained two works by living writers in conjunction with a Mozart Quartet. Roussel, Honegger, Lajtha, Milhaud, Bartók, (twice).

The Washington String Quartet (Milton Schwartz, Paul Brightenborg, George Wargo and Sidney Hamer) played its fourth and last concert of the season on March 5 in the residence of Frank Frost. On the program were the Grieg Quartet and the Brahms Piano Quintet, with Emerson Myers as assisting artist. RAY C. B. BROWN

Stravinsky and Casella were the European spokesmen for contemporary idiom. The American representatives were Walter Piston, Aaron Copland and Roy Harris. Mr. Harris was present to hear his Variations in Three Movements.

Dorothy Hodgkin Dorsey continued her Constitution Hall series with a recital by Maria Jeritza on Feb. 4, a concert by the Vienna Sängerknaben on Feb. 18 and a recital by Lotte Lehmann on Feb. 27.

Attracted to Lohengrin

February opened with the San Carlo Opera Company in the midst of a week's tenancy of the National Theatre. The highlights of the engagement were the guest appearances of Hizi Koyke in *Madama Butterfly*, Rosemarie Brancato in *Rigoletto*, Ina Bourskaya in *Carmen* and Alma Peterson in *Lohengrin*. Other operas presented were *La Bohème*, *Aida*, *Hänsel und Gretel* and *Il Trovatore*. To the surprise of everyone concerned, the Wagner performance attracted the largest audience.

Symptoms of choreographic hunger were discernible in the capacity audiences that welcomed the Monte Carlo Ballet Russe at two performances in the National Theatre on March 4. To the manifest enjoyment of the spectators, the company presented *Les Sylphides*, *La Concurrence*, *Carnaval*, *La Sculca di Ballo* and *The Blue Danube* (twice).

The Washington String Quartet (Milton Schwartz, Paul Brightenborg, George Wargo and Sidney Hamer) played its fourth and last concert of the season on March 5 in the residence of Frank Frost. On the program were the Grieg Quartet and the Brahms Piano Quintet, with Emerson Myers as assisting artist. RAY C. B. BROWN

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Orchestral Performances Have Great Beauty — Conductor's Sinfonietta Received with Enthusiasm—Other Concerts are Admirable

CINCINNATI, March 20.—Whatever else has been lacking, Cincinnati has had no cause for complaint in the musical fare which has been offered it during these latter days of the winter. The Cincinnati Symphony, under the baton of Eugene Goossens, has admirably acquitted itself each time concerts have been scheduled.

At the twelfth pair of concerts, early in March, Mr. Goossens revived Schubert's Fifth Symphony in B Flat, giving it performances of surpassing beauty. Two Passacaglias by Cyril Scott were also magnificently presented. The Concerto Grosso No. 5 of Geminiani opened the program, which included Aaron Copland's Music for the Theatre and the Brahms Academic Festival Overture.

As soloist for the eleventh pair of concerts, Walter Gieseking made his now almost annual appearance with the orchestra, playing the Second Rachmaninoff Concerto. For the second time since he became conductor of the Cincinnati forces, Mr. Goossens included in the program a work of his own, and then only because of many requests. His Sinfonietta was presented and received with more than customary enthusiasm. The program opened with Sibelius's Third Symphony and ended with the Overture to La Baruffe Chiozzotte by Sinigaglia.

Memorial Tributes

As a prelude to the concerts, the Beethoven *Equali* No. 3, for four trombones was played as a memorial to the late King Albert of Belgium. At the matinee on Friday the audience stood for a moment of silent tribute to the memory of Sir Edward Elgar.

The tenth pair of concerts was made especially notable by the readings which Mr. Goossens accorded the Scriabin Divine Poem. It was one of the finest things he has given us. Strauss's tone poem *Macbeth* was played in honor of the seventieth birthday of the composer. Nina Koszetz was the soloist, singing the Letter Scene from *Eugen Onegin* and a group of songs by Moussorgsky, Rachmaninoff and Krein.

At the preceding pair of concerts



Eugene Goossens Has Conducted Impressive Concerts of the Cincinnati Symphony

the works included Mozart's E Flat Major Symphony, the Dvorak Symphonic Variations, Ravel's *Valses Noble et Sentimentale* and Wagnerian excerpts.

Horowitz's Brilliant Art

Capacity audiences greeted Vladimir Horowitz at each of his appearances with the Cincinnati Symphony on March 16 and 17. Both matinee and evening audiences were rewarded by hearing the Tchaikovsky B Flat Minor Piano Concerto played with almost incredible brilliance and power.

In designing the program for these concerts, Mr. Goossens had obviously taken into account the performance which Mr. Horowitz might be expected to give, and so let the Concerto take the place of the symphony which, ordinarily, he might have presented. The concerts were opened with what was said to be the first American concert performance of the Overture to Rimsky-Korsakoff's opera, *Ivan the Terrible*. After the intermission the program was given over to Roussel, Debussy and Ravel.

The symphonic fragments from Rousset's ballet pantomime, *The Spider's Banquet*, were dexterously and charmingly presented. This was a first performance here by the orchestra. Debussy's *Prelude to The Afternoon of a Faun* followed, and to it Mr. Goossens imparted a sensuous warmth and color.

The list was brought to a close by a very fine performance of Ravel's *Daphnis et Chloé Suite*, No. 2.

Ensembles Give Programs

Washington's Birthday brought the second concert of the season by the Orpheus Club, with Floyd Townsley as soloist. The choir acquitted itself in distinctive fashion and the soloist was pleasurable heard. In honor of the day, Thomas James Kelly, conductor of the club, listed a group of unusual arrangements of American songs including Stephen Foster's *O Susanna* and *I Dream of Jeanie*, Donald F. Malin's arrangement of *Sour Wood Mountain* and Wilhelm Schäffer's amusing version of *Turkey in the Straw*.

On March 9, the Cincinnati Wind Ensemble was heard in its second program of the year with Emil Heermann, concertmaster of the Cincinnati Symphony, and Jean Musick, horn player, as assisting artists. On the program were: Rimsky-Korsakoff's Quintet in B Flat for piano, flute, clarinet, horn and bassoon; a Scherzino for flute and oboe by C. Hugo Grimm; Ary van Leeuwen's arrangement for flute, oboe and clarinet of a Mozart Adagio; Saint-Saëns's Caprice on Danish and Russian tunes; Brahms's Trio in E Flat, Op. 40, for piano, violin and horn; and Reinecke's Sextet in B Flat, Op. 27, for flute, oboe, clarinet, two horns and bassoon.

Aiding Unemployed Musicians

A concert for unemployed musicians given in Music Hall enlisted the services of a concert band, under the leadership of Frank Simon; an augmented Symphony Orchestra, with Mr. Goossens at the helm; and a group of 130 men with Paul Whiteman conducting. The proceeds will be used for concerts to be given by unemployed musicians at various hospitals and other institutions about the city.

Other musical events have included recitals by Fritz Kreisler, Sergei Rachmaninoff, Dan Beddoe, Shura Cherkassky, who played for the Matinee Musical Club; Louis Saverne, appearing under the auspices of the Clifton Music Club; a concert by the Roth Quartet for the Chamber Music Society; and a concert by the Ohio Sinfonietta with Eunice Howard as soloist. George Gershwin appeared under J. Hermann Thuman's management in a concert at Taft Auditorium, where the Monte Carlo Ballet was brought for one performance. Harold Morris was heard both in a solo recital and with the Conservatory Symphony Orchestra. On March 8 and 9 performances of *Martha* and *Hänsel and Gretel* were given in Emery Auditorium by a group of Cincinnati singers with Alexander Puglia as director. SAMUEL T. WILSON

Cummington School to Give Several Scholarships

CUMMINGTON, MASS., March 20. — Competitive scholarships for the sum-

mer season in the Cummington School, Katharine Frazier, director, are announced by the Playhouse-in-the-Hills, Inc. There will be one award each in violin, piano, 'cello, harp, painting, sculpture and writing.

The faculty of the Cummington School includes: Hugo Kortschak, violin; Oliver Edel, 'cello; Frederic Tilston, piano; Misha Reznikoff, painting; Sidney Cox and Gerald Brace, writing.

Detroit Symphony Will Be Enlarged

(Continued from page 3) radical change will be announced soon relative to the "pops."

The six additions to the orchestra will be made up of two double basses, viola, flute, English horn and trumpet. Should the orchestra be enlarged to seventy-nine men, the additional five players will be violinists.

Mr. Paterson states also that the Detroit Symphony is the only major orchestra in the United States to finish the current season without a deficit. This has been due to the cooperation of everyone connected with the organization, he says. No advance in subscription concert prices will be made next season, Mr. Paterson adds.

HERMAN WISE

CHICAGO OPERA TO OPEN

Organization will Begin Spring Season in Broadway Theatre

The Chicago Opera Company, Alfredo Salmaggi, director, will begin its spring season of opera at popular prices in the Broadway Theatre with *Aida* on the evening of March 31. The name of the theatre will be changed to the Broadway Opera House.

In addition to singers who were heard during the company's summer engagement at the New York Hippodrome, Mr. Salmaggi states that a number of European artists will make their American debuts in the course of the season.

Besides *Aida*, the repertoire for the first week is to include *Cavalleria Rusticana*, *Pagliacci*, *Carmen*, *Faust* and *Il Trovatore*.

TO MEET IN SAVANNAH

State Federation Will Convene in April — Club's Anniversary

SAVANNAH, GA., March 20.—The Georgia Federation of Music Clubs, Mrs. J. J. Clyatt, state president and national board member, will meet here on April 9, 10 and 11. Mrs. Clyatt will preside and Mrs. M. B. Nichols will be official hostess. It is expected that Mrs. John Alexander Jardine, national president, will attend.

The Savannah Music Club will celebrate its thirty-eighth year next November. The club not only fosters the development of local talent, and promotes music study but also sponsors recital appearances by well-known artists.

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BROADCASTING NEWS

SUPERVISORS GIVE
FINE AIR SERIESPrograms Originating in Six
Cities Feature Youth
In Music

An interesting series, Music and American Youth, is being sponsored by the Music Supervisors National Conference, with concerts broadcast over the WJZ network from six cities. Work from the primary grades through the senior high school appears on each program, in addition to a short speech by a prominent local musician. The concerts began on March 4, and will continue until April 8, the opening date of the Supervisors' convention in Chicago.

Walter H. Butterfield, president of the National Conference, appointed the following committee to formulate programs: Peter W. Dykema, chairman, Teachers College, Columbia University, N. Y.; Clarence C. Birchard, Boston; Dr. Hollis Dann, Franklin Dunham and George Gartlan, New York; Osborne McConathy, Glen Ridge, N. J.; and Victor L. F. Rebmann, Yonkers, N. Y.

The cities where the broadcasts originate are New York, Boston, Cleveland, Denver, Chicago and Washington.

The first program originated in New York, with Mr. Gartlan, Marie Nerent and Peter J. Wilhousky as conductors of the various groups, and Dr. Harold G. Campbell, superintendent of public schools, as speaker.

The second program came from Boston, with John A. O'Shea, director of school music, in charge. Fortunato Sordillo, assistant director, also conducted, and Patrick C. Campbell, superintendent of schools, spoke.

Chicago's first program, on March 17, was under the direction of Dr. Edgar A. Nelson, its subject, Is Music an Essential? On March 22, George Dasch was in charge, and the subject was The Revival of the Small Instrumental Ensemble. On March 28, Eric DeLamarre, associate conductor of the Chicago Symphony and conductor of the Civic Orchestra will preside over a program which has as its subject, Future Values of Public School Music. Karleton Hackett, well known critic and president of the American Conservatory of Music has a later event.

Denver was to have a program on March 25, with Raymond H. Hunt, John C. Kendel and Fareeda Moorhead leading various ensembles, and an address by Frederick H. Hunter, Chancellor of Denver University. Other programs will follow.

NOTED SOLOISTS AND
CONDUCTORS IN LISTS

13th and 14th Cadillac Hours Feature
Horowitz, Johnson, MacMillan
and Hoogstraten

The thirteenth and fourteenth Cadillac Hours were broadcast on March 11 and 18, bringing this notable series almost to a close. Vladimir Horowitz was soloist at the first of these, playing with his customary brilliance and fire

the Liszt Concerto in A and his arrangement of the Russian Dance from *Petrouchka*. Willem van Hoogstraten conducted, choosing the Freischütz Overture, Tchaikovsky's Romeo and Juliet and Rimsky-Korsakoff's Spanish Caprice.

Two Canadian artists were stars of the second program. Edward Johnson, Metropolitan Opera tenor, devoted his musical artistry to arias from *Carmen*, *La Bohème* and *Die Meistersinger*, and was roundly applauded. Ernest MacMillan, conductor of the Toronto Symphony, gave a good account of Dvorak's *Carneval Overture*, the *Allegretto* from Beethoven's *Seventh Symphony*, the *Magic Fire Music* from *Walküre* and Rimsky-Korsakoff's *Russian Easter*.

OPERA STARS IN NEW
CHESTERFIELD HOUR

Ponselle, Stueckgold and Martini to
Begin Series of "Best-Loved" Songs

Succeeding the Philadelphia Orchestra broadcasts, a new Chesterfield series will be inaugurated on April 2 over a Columbia network. Three Metropolitan Opera stars have been chosen to sing the best-loved American songs of yesterday and today and familiar arias from operas. They are Rosa Ponselle, Grete Stueckgold and Nino Martini. The programs will be broadcast from 9 to 9:30 p. m. every Monday, with Miss Ponselle, every Wednesday, with Mr. Martini, and every Saturday, with Mme. Stueckgold. For the first week only, Mme. Stueckgold will be heard on Wednesday and Mr. Martini on Saturday. André Kostelanetz will conduct the accompanying orchestra of forty, and the chorus of sixteen.

SHORT WAVES

As an Elgar memorial, the first movement of his *Second Symphony* was to be relayed from London by NBC, played by the London Philharmonic under Sir Landon Ronald on March 24.

*Part of Kurt Atterburg's new opera, *Fanal*, was relayed to us from Stockholm by NBC on March 20.*

Josef Lhevinne was piano soloist on the Voice of America broadcast over Columbia on March 20 . . . Yehudi Menuhin's solo appearance with the Boston Symphony in the Beethoven Concerto was broadcast by NBC on March 23.

Paul Lemay, assistant conductor of the Minneapolis Symphony, will be at the baton, replacing Eugene Ormandy when the latter is away, on March 27, CBS.

Poldi Mildner, pianist, was to play over a WEAF network on March 24 . . . Two modern compositions had their premiere by Philip James and the Little Symphony over WOR on March 22. They are *Humoresque* in D by Tor Aulin and *Le Petit Chasseur* by Gabriel Grovlez.

The Gordon String Quartet will play Beethoven and Stock quartets on March 26, CBS, at 4:15 p. m.—third of the Library of Congress musicales . . . Reinold Werenrath, baritone, is back on the air—an NBC series, three weekly, which began on March 12.

NEW HAVEN ENJOYS
SPECIAL PROGRAMSBach and Beethoven Recitals By
Resident Performers Given
Admirably

NEW HAVEN, March 20.—Two outstanding events this month were H. Frank Bozian's completion of his three-year exposition of the organ literature of Bach, and the final recital of Bruce Simonds's Beethoven piano Sonata series. Mr. Bozian began his task in 1931, and during the three years gave thirty recitals in Dwight Memorial Chapel on the campus of Yale University. He played nearly 300 compositions in this time and was heard by several thousand persons.

The last Beethoven recital in the series of eight had been postponed from Feb. 26, because of the "blizzard of '34." Mr. Simonds has scored an emphatic success in this most ambitious undertaking of his career, not only in technical accomplishment but also in artistic achievement. His sincerity and sensitiveness to the appeal of musical form and style were bound to influence his interpretations, and make him set forth the sonatas with the clarity of performance, the deep understanding, and the poise of a true scholar and artist. The final program was composed of four sonatas: Op. 31, No. 1; Op. 26; Op. 10, No. 2, and Op. 111. The pianist's performance was beautiful throughout the program, rising to new heights in his projection of the great C Minor work.

Local Symphony Ends Series

For the concluding concert of the New Haven Symphony on March 18, David Stanley Smith chose a program of light nature. It included the *Symphony in D* of Haydn; the amusing *Carnival of Animals*, for two pianos and orchestra by Saint-Saëns; the first performance of a Scherzo from a *Symphony* by Robert George Barrow, student in the School of Music; and the *Nutcracker Suite* of Tchaikovsky. Two School of Music students, Howard S. Wilson and Roger L. Cushman, were soloists in the *Saint-Saëns*. The afternoon was highly successful.

An interesting program marked the third Ensemble Concert given by the School of Music faculty, in Sprague Hall, on March 14. The regular quartet, composed of Hugo Kortschak, Romeo Tata, Harry Berman, and Emmeran Stoerber played the Haydn Quartet in D, Op. 64, No. 5. This was followed by the d'Indy Quartet in A for piano, violin, viola, and 'cello with Rosalind Simonds at the piano. The concluding work was the Enesco Octet in C, Op. 7, performed by Messrs. Kirshbaum, Berman, Janowsky, and S. Troostwyk.

The third of the Symphony Concerts for Children on March 10, was a huge success. Though the subject was chamber music, a good time was had

by all. Trios, concertos, rondos, scherzos, andantes, etc., comprised the printed list, ending appropriately in the *Haydn Toy Symphony*.

A second concert by the Boston Symphony under Dr. Serge Koussevitzky completed the Woolsey Hall Concert series on Feb. 27. The orchestra gave an excellent program and a memorable performance. Stravinsky's *Petrouchka* confounded a good part of the audience, even at this date. The Sibelius Violin Concerto, with Richard Burgin as soloist, met with approval. Brahms's First Symphony was so stirringly played that the audience was literally swept off its feet.

MILES KASTENDIECK

WORCESTER EVENTS
PROVE ATTRACTIVEZimbalist Is Applauded Guest—
Resident Choirs Heard To
Advantage

WORCESTER, March 20.—Efrem Zimbalist gave the last concert of the Civic Music Association's series, in the Auditorium on March 6. The audience of 2000 evidenced great appreciation of the artistry displayed. Handel's *Sonata in E*, Scalero's *Variations on a theme by Mozart*, the *Conus Concerto* in E Minor, and several of Mr. Zimbalist's own compositions, were played. Theodore Sidenberg's accompaniments were excellent.

The Girls' Glee Club of Perkins Institute for the Blind, Watertown, and Henri LaFontaine, baritone of Norwich, presented a program in Horticultural Hall on March 9, sponsored by the Worcester County Association for the Blind, Inc., of which Mrs. Howard L. Tibbets is president. Mr. LaFontaine has been heard, always to advantage, in occasional recitals in the home of Dr. and Mrs. Homer Gage. His accompanist was Frances Omar Weeks, head of the music department at Bancroft School. The Glee Club director is Mabel A. Starbird.

School Musicians Come Forward

The All Worcester High School Symphony and A Cappella Chorus, directed by Arthur J. Dann, gave their annual vesper concert in Warner Memorial Hall at Worcester Academy on March 11. Among the young soloists were Rosalie Klein, David Levenson, Helen Lynch, and Ellen Galvin.

The Chancel Choir of 100 mixed voices was heard in its third annual a cappella concert of sacred music in North High School Hall on March 12. A. Leslie Jacobs and Ruth Krehbiel-Jacobs directed alternately. Marion Bailey sang an incidental soprano solo. The audience was large and enthusiastic. The chorus is composed of members of the senior choirs of Central Congregational and Wesley Methodist Episcopal churches.

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SEATTLE SYMPHONY ATTAINS NEW PEAK

Season under Cameron Ends With Program Containing "First Time"

SEATTLE, March 20.—Reaching its highest peak of artistic excellency since its organization, the Seattle Symphony under Basil Cameron gave four concerts in February. The sixth and last subscription program consisted of Brahms's First Symphony; Tertius Noble's Introduction and Passacaglia, heard here for the first time; the Roman Carnival Overture of Berlioz, and Strauss's Don Juan. A Wagner popular program was given on Feb. 3 in the Civic Auditorium. There was a benefit concert on Feb. 20. On Feb. 22 a radio broadcast was sponsored by the Standard Oil Company of California.

A large audience was attracted to the Civic Auditorium on Feb. 10 for Faust, presented by the Seattle Opera Association, Paul Engberg, director. In the cast were Marshall Sohl, Faust; Elizabeth Fournier, Marguerite; Alfred Green, Mephistopheles; James Keyes, Valentine; Edith Dickson, Siebel; Harriet Hackman, Martha, and Edward Scriber, Wagner. Mme. Davenport Engberg conducted.

Beethoven's Quartet in F, Op. 18, No. 1; and the Schumann Quartet in A Minor were played by the Spargur String Quartet on Feb. 15.

Present Japanese Play

Atsumori, a Japanese "no-play" by Seami, with an English translation by Arthur Waley and given a musical setting by Charles Wilson Lawrence, University of Washington, was presented on Feb. 27, under the direction of the Seattle Music and Art Foundation. Marjorie Glen Douglas, soprano, and John Wright DeMarchant, baritone, were soloists.

The University of Washington music department presented Janet Adams and Coral Ausve, pianists; Evelyn Murdock, soprano, and Kathryn Kantner, violinist, on Feb. 21. On the same date, Richard David Mann, Negro baritone, was heard.

The Western Washington Chapter, American Guild of Organists, sponsored a program by Katherine Robinson, Wallace Seely and Catherine McGarry on Feb. 27.

Music students of Lincoln High School, Carl Pitzer, director, appearing in band, a cappella choral and orchestral music on Feb. 9, showed a high

degree of proficiency. Features were the first movement of Dvorak's New World Symphony and a Mozart concerto for piano and orchestra, with Eleanor Harshman as soloist.

The Cornish Orchestra, Peter Mermelblum, conductor, gave a fine account of itself on Feb. 23, playing Massenet's Phèdre Overture, the Overture to William Tell and Cui's Berceuse for strings. Helen Fenton was soloist in the first movement from Beethoven's Violin Concerto. The Beethoven Piano Concerto in E Flat was played by John Hopper. DAVID SCHEETZ CRAIG

FINE CONCERTS ARE GIVEN IN WINNIPEG

Symphony Orchestra Plays Work by Naylor, Leader—Soloists Acclaimed

WINNIPEG, March 20.—The third concert of the Winnipeg Symphony, Bernard Naylor, conductor, was given on Feb. 4 in the Civic Auditorium. The program, which was thoroughly appreciated by the large audience, included the Overture to The Bartered Bride, Beethoven's Fifth Symphony, Ostinato for double-stringed orchestra by Mr. Naylor; Ostinato from St. Paul's Suite by Holst and Sibelius's Finlandia. Gertrude Newton sang Ah! Fors è Lui, from La Traviata.

Programs by Ensembles

Members of the Paris Instrumental Quintet were guest artists of the Women's Musical Club on Feb. 5. The artists—René Le Roy, flutist; René Bas, violinist; Pierre Jamet, harpist; Pierre Grout, viola player, and Roger Boulme, cellist—were given a cordial reception. The program contained works by Couperin, Mozart, Pierné, Debussy and Jongen.

The London String Quartet, consisting of John Pennington, Thomas Petre, William Primrose and C. Warwick Evans, gave the fifth concert of the Celebrity Concert Series on Feb. 12. The large audience assembled in the Civic Auditorium was delighted with performances of Schubert's Quartet in D Minor, the Italian Serenade by Hugo Wolf, and Brahms's Quartet in B Flat, Op. 67. The concert was under the local direction of Fred M. Gee.

Gilbert and Sullivan Series

The University Glee Club gave its annual series of Gilbert and Sullivan opera from Feb. 7 to 10, in the Auditorium.

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HARTFORD CALENDAR ADMIRABLY FILLED

Group Programs and Recitalists Provide Music of Artistic Quality

HARTFORD, March 20.—The Boston Philharmonic String Quartet made its initial appearance here in a morning musical arranged by the Musical Club of Hartford at the Woman's Club Auditorium on March 1. The ensemble, consisting of Alex Thiede, Armand Lerci, Harry Welcome and Louis Dalbeck, made a favorable impression, playing compositions of Mozart, Lalo, Turina, Goossens and Grieg.

The combined glee clubs and orchestras of the Choate, Hotchkiss, Loomis and Taft schools and Deerfield Academy, directed respectively by Wilfred Freeman, Denison Fish, William C. Card, Ralph Morgan and Ralph H. Oatway, gave their annual invitation concert in the large hall of Bushnell Memorial on March 3. Every seat was taken and there were many standees. Fritz Kahl led the orchestra of fifty in works by Haydn, Beethoven and Brahms. Mr. Fish directed the song

torium, before capacity audiences. Ronald Gibson was the musical director, and Mrs. C. C. Sinclair the producer.

The Wednesday Morning Musica program in the Fort Garry Hotel on Feb. 14 was devoted to works by Schubert. Artists contributing were Eva Clare, Luly Putnik, May Lawson, Stanley Hoban, J. Hamilton Wright, Maurice Kushner, Joseph Korty and Dezsö Mahalek. Bernard Naylor and Fred M. Gee were at the piano.

Recitalists Appear

Agnes Kelsey, soprano, with Bernard Naylor at the piano, gave an interesting recital on Feb. 17, in the Music and Arts Building. The program included works by Charpentier, Duparc, Debussy, Franck, Schubert, Schumann-Strauss, Holst and Parry.

Olive Riehl, pianist, appeared in recital at the Fort Garry Hotel on Feb. 19. Leonard Heaton assisted at a second piano; and Elizabeth Osborne, soprano, sang. Mrs. J. Roberto Wood accompanied.

Cornelia van Geuns, Dutch soprano, was the guest artist of the Women's Musical Club on Feb. 19. The program consisted of Dutch music. Muriel Cottingham accompanied.

The opera The Belle of New York was produced by members of the Back-to-the-Land Assistance Association, under the direction of Bartley Brown, in the Walker Theatre on Feb. 8, 9 and 10. MARY MONCRIEFF

Morristown Orchestral Society Gives Concert

MORRISTOWN, N. J., March 20.—Now in its fourteenth season, the Morristown Orchestral Society, Inc., gave its twenty-third concert with success in the Jewish Centre Auditorium on March 6. Dr. Abram Friedman conducted Schubert's Unfinished Symphony, the Peer Gynt Suite of Grieg and other works. Maria Serrano, soprano, and Norman Goldblatt, violinist, were soloists. The former gave an aria from La Sonnambula and a song group. The latter was heard in the Francoeur-Kreisler Siciliano et Rigaudon and Monti's Czardas. Margaret Smith and Elmer Zoller accompanied.

group by the combined glee clubs.

Efrem Zimbalist and Richard Bonelli presented the final concert of the Kellogg Series, in Bushnell Hall on March 4 before a capacity audience. Mr. Zimbalist played works by Beethoven, Scalero and Conus, also a charming group of his own compositions. Theodore Sidenberg was a satisfying accompanist. Mr. Bonelli, making his first appearance here, was in fine voice. His selections ranged from Handel and Rossini arias to John Alden Carpenter's Jazz Boys, and included a song, Offering, composed by his able accompanist, Walter Golde.

The Nurses Glee Club of eighty voices from the Hartford Hospital Training School held its annual concert in Heublein Memorial Hall on March 2 under the direction of Moshe Paranov. The soloist was Paul Cianci, fourteen-year-old violinist, a pupil of Rubin Segal. His principal number was the Vivaldi-Nachez Concerto in G Minor. Irene Kahn accompanied. The chorus was also assisted by the training school string ensemble, of which Mr. Segal is the director.

JOHN F. KYES

NOVEL RECITALS GIVEN BY WINNIPEG ARTISTS

Development of Concerto Is Theme of Program by Club—Debussy Works Given

WINNIPEG, March 20.—An all-Debussy program was given at the Wednesday Morning Musica held on Jan. 24 in the Fort Garry Hotel. The following musicians contributed: Florence Enright and Margaret Hamilton, pianists; Genevieve Bosworth, soprano; and a string quartet consisting of J. Hamilton Wright, Joseph Korty, Maurice Kushner and Dezsö Mahalek. Anna Moncrieff Hovey accompanied Genevieve Bosworth.

The program of the Women's Musical Club on Jan. 22 was devoted to The Development of the Concerto. On the program, given in the concert hall of the Auditorium, were the Concerto for four violins and piano, by Leonardo Leo; Bach's Concerto in D for two pianos; the Grieg Piano Concerto, and Mozart's Violin Concerto in D. Taking part were Margaret Mitchell, Pearl Palmason, Larche Paul, Billy Waterhouse, Mrs. John Waterhouse, Mrs. Victor Scott, Margaret Hamilton, Mary Gussin, Cecile Henderson and a string orchestra conducted by W. G. Rutherford. Agnes Kelsey, soprano, sang music by Charpentier and Strauss, accompanied by Bernard Naylor.

John Goss and his London Singers gave the fourth program of the Celebrity Concert Series in the Auditorium on Jan. 22.

The concert was under the local direction of Fred M. Gee. M. M.

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Sinfonietta Introduces Novelties —Chamber Music Programs and Recitals Represent Different Styles of Music

SAN FRANCISCO, March 20.—The Sinfonietta Orchestra, Giulio Mennetti, conductor, gave the last concert of its season on Feb. 20 in the Community Playhouse under the management of Alice Seckels and Elsie Cross. The program included first local performances of Beethoven's Serenade in D, Op. 8, for strings; the Gavotta, for clarinet and bassoon, and Largo, for flute, clarinet and bassoon, by Domenico Zipoli; Allegretto Piacevole, for flute, clarinet and bassoon, by Johann Christian Bach; and Girolamo Frescobaldi's Passacaglia, for flute, bassoon and strings. Also heard were works by Mozart, Rameau and Schubert. Barbara Merkeley Schwartzmann, harpist, assisting artist, played exquisitely the Introduction and Allegro by Ravel.

The Parlow Penha Piano Quartet gave the first of two programs on March 1 at the Century Club under the management of Dene Denney. The personnel of this artistic group is: Kathleen Parlow, violinist; Ralph Linsley, pianist; Abraham Weiss, viola player, and Michel Penha, cellist. The program contained Beethoven's Piano Quartet, Op. 16; a Divertimento for violin, viola and 'cello by Jirak; and the Chausson Piano Quartet, Op. 30. The audience gave a warm reception to the splendid program, which was splendidly played.

Club Orchestra Appears

The Bohemian Club Orchestra gave a concert in Veterans' Hall under Clinton Lewis, offering excerpts from Hadley's music for last year's Grove Play, the Oberon Overture and a Largo by Veracini. Austin Sperry, bass, sang solos.

Raymond L. White, of the San Francisco State Teachers' College and organist of Notre Dame de la Victoire, gave a recital in the Temple Methodist Church on March 2. Especial interest was evoked by the local premiere of Ricercare e Fuga (E. C.), by Domenico Brescia, dedicated to Mrs. Elizabeth Sprague Coolidge. In this work, Mr. Brescia, a San Franciscan who is much admired, has utilized two themes, one symbolic of Mrs. Coolidge and one characterizing himself. Other works on the program were by Bach, Bonnet, Tournemire, Jepson and Mulet. Mynard Jones, bass, assisted.

Nina Koshetz, soprano; Vladimir Dubinsky, baritone, and Gabriel Leonoff, tenor, gave a concert under the auspices of the Society of Russian Veterans of the World War at the Native Sons Auditorium on March 3. A large and enthusiastic audience attended.

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The program, containing works by Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Cui and Napravnik, also featured arrangements and original songs by Mme. Koshetz, who was applauded to the echo. Her closing group included songs in English by Coleridge-Taylor and Gladys Rich, and Spanish ones by de Falla. Elizabeth Alexander, substituting for Lev Shorr, accompanied.

Eva Garcia, pianist, and Howard Milholland, impersonator and raconteur, appeared under the management of

BALTIMORE CLOSES SYMPHONIC SEASON

Operatic and Concert Programs Cover Extensive Fields of Composition

BALTIMORE, March 20.—The Baltimore Symphony, George Siemann conducting, closed its season with a Wagner program, given before a record audience in the Lyric Theatre on March 18. Elsa Alsen, soprano, and Paul Altouse, tenor, were the soloists. The entire program pulsated with interest, showing that the orchestra has made definite strides. Enthusiasm ran high, and was truly warranted.

Mme. Alsen sang with distinction of style and with an artistic sincerity which aroused her listeners to the point of clamorous "Bravos!" Mr. Altouse's singing was virile and carried conviction. Both artists acknowledged the fine orchestral support given them, and shared the applause with Mr. Siemann.

Frederick R. Huber, municipal director of music, spoke of the public approval and encouragement accorded the municipally managed organization.

Yesterday and Today

A program entitled Opera of Yesterday and Today was given by the Baltimore Music Club, Mrs. C. Albert Kupper, president, in the Hotel Emerson on March 3. Those taking part in arias from La Reine de Saba by Gounod, Gluck's Orfeo and Massenet's Manon were Helen Stokes, soprano; Thelma Viol, contralto, and William Horne, tenor. George Bolek and Virginia Castelle accompanied. Mrs. Paul Cribble completed the program with a lecture-recital on Hanson's Merry Mount.

The Baltimore Music Club gave a program in the Hotel Emerson Feb. 17. N. Bryllion Fagin lectured on Russian Art, Music and Theatre. Russian music was presented by Israel Dorman, Joan C. Van Hulsteyn, John A. Nesbit, Roberta Franke, Virginia Castelle, Elsa Baklor and Howard Thatcher. The program was arranged by Mrs. Martin W. Garrett, Mrs. Isaac Kemper and Mrs. R. L. Dohme.

The Baltimore Civic Opera Company, Eugene Martinet, conductor, performed Pagliacci in Lehmann Hall on March 1 before an enthusiastic audience which applauded the singing of Anna Greene Sachse as Nedda and Ellwood Hawkins as Tonio. Clement Lucas, Herbert Newcomb and J. Blaine Diven completed the cast.

The Philadelphia Orchestra, with Issay Dobrowen as guest conductor, appeared at the Lyric Theatre on Feb. 14 before a capacity audience. Yehudi Menuhin, soloist in the Beethoven Violin Concerto, attained artistic expression of lofty type. The program began

Alice Seckels and Elsie Cross in the Community Playhouse on March 2. Miss Garcia, formerly of Western NBC, played music by de Falla, Turina, Chopin, Schumann, Saint-Saëns and Liszt-Douillet. Mr. Milholland, former director of Western NBC, gave Pro and Con by Leland T. Powers, The Vagabond's House by Don Blanding and several readings.

Vladimir Horowitz, presented by Peter D. Conley, gave a brilliant piano recital on Feb. 27. The large audience demanded repeated encores after a program of Bach, Beethoven, Liszt, Debussy and Stravinsky.

HELENA M. REDEWILL

with the Oberon Overture, and contained Schumann's First Symphony. The concert was under the local management of the T. Arthur Smith Concert Bureau.

Matthew Page Andrews addressed members of the Baltimore Music Club at a meeting held recently. His topic was Maryland. Marion Carley, pianist, played works by Bach, Chopin, Debussy, Dohnanyi and Liszt with self-possession and introspective musical feeling.

Harold Bauer, pianist, gave the seventeenth Peabody recital on March 2, appearing before the largest audience of the series. The eighteenth Peabody recital, on March 9, was given by Gertrude Kappel, soprano of the Metropolitan Opera, with Frank Bibb at the piano.

Chamber Music Performed

Bart Wirtz, 'cellist, and Alexander Sklarevski, pianist, members of the Peabody Conservatory faculty, gave an interesting recital on Feb. 26. Alice Boyd accompanied.

A large audience listened with interest to the program of three Brahms piano quartets given by the Compinsky Trio, assisted by David Dawson, viola player, in Cadoa Hall on March 4. This concert was one of the series sponsored by the Chamber Music Guild.

The Monte Carlo Ballet Russe appeared in the Lyric Theatre on March 3 before a record audience which taxed seating capacity and standing room.

FRANZ C. BORNSCHEIN

Harold E. Ray Named
Business Manager of
Chicago Musical College



Harold E. Ray Is Appointed Business Manager of the Chicago Musical College

CHICAGO, March 20.—The appointment of Harold E. Ray as business manager of the Chicago Musical College is announced by Rudolph Ganz, president. Mr. Ray was business manager of the Chicago Grand Opera Company during its successful 1933-34 season. He was previously associated for many years with the Chicago Civic Opera Company.

New plans for the College include the opening of branches in the suburbs for the primary piano department and the establishment of an opera department.

Ray Brown Reviews Capital's Music For "Musical America"

Ray C. B. Brown, former associate editor and managing editor of MUSICAL AMERICA and now music critic of the Washington Post, has been appointed correspondent in the National Capital for MUSICAL AMERICA. Mr. Brown's first news-letter appears in this issue.

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Vocal Works Predominate in New Music Issues

A Charming Song Cycle by Krenek

Ernst Krenek's cycle, *Gesänge des Späten Jahres* is his Op. 71, consisting of five songs for voice and piano, *Und Herbstlaub und Regen-Schauer, Vor dem Tod, Liebeslied, Ballade von den Schiffen* and *Ballade vom Fest* (Vienna: Universal Edition, New York: Associated Music Publishers, Inc.).

It is not often that we have been so completely charmed as we have been by these songs. Krenek has never been one of our favorites, not even in his famous *Jonny Spielt Auf*. But in these songs, written to very beautifully expressed poems of his own, we find a quality that wins us. There is fantasy, a remarkably apt feeling for accent, appropriate tonal exposition of the word and justness of declamation. That is a great deal in an advanced modernist, we think. Melody, of course, is not here; but Herr Krenek does not deal in it, at least not as we know it.

Among contemporary German songs it would be far from easy to find a better set. They are, of course, difficult, both to sing and to play. We like best the second one, called *Vor dem Tod*.

Attractive Part Songs from Witmark

One of the loveliest new part songs for mixed voices is Clarence Loomis's *Dancer of Dreams* (New York: Witmark Educational Publications), a setting of a splendid poem by Max T. Krone. Here is an eleven-page piece that contains a freshness of idea, a roundness of melody, good, live harmony, all set off by rhythmic variety and backed by strong writing from a technical standpoint. It has a beautiful piano part. Every first-class choral conductor should give it his attention.

Griffith J. Jones has made a lovely arrangement for unaccompanied mixed voices of the Negro spiritual, *I'm So Glad That Trouble Don't Last Alway*, issued by the same publisher. It is for eight-part chorus, with passages for women's voices alone, and for men's voices alone, all planned and managed skillfully. There is a dedication to the Glenville High School Choral Club.

For three-part women's voices with piano, is issued Alberto Bimboni's excellent transcription of the famed Peri Invocation of Orpheus, previously published for male voices, and F. Campbell-Watson's creative transcription of Paladilhe's song *Psyché*, with an optional, beautifully contrived, violin obbligato. Mr. Watson's treatment of the voices is unusually flexible and expressive. His English text is also very well done. It is printed with the original French poem by Corneille under it.

Mussorgsky's ever popular Song of the Flea has been freely and dexterously arranged for male voices with piano by William J. Reddick. The English text by John Alan Haughton is excellent. F. Campbell-Watson deserves further laurels for an adroitly managed transcription for the same medium of Hue's *In My Dreams I Sorrowed* (*J'ai Pleuré en Rêve*) and of Paladilhe's *Psyché*. The latter he has transcribed quite as successfully for male voices as for women's voices, described above. He has also edited a lovely composition by his teacher, the late Max Reger, *Heart of Mine, Beloved One* (*Minnelied*), Op. 83, No. 7, one of those

simpler songs of the great German polyphonist that reveal his poetic side. For this Mr. Watson has also made a good English version of the original German folk poem. The song is for unaccompanied male voices.

A Modern Novelty for Sopranos

Sopranos seeking a modern novelty, and a good one, might examine profitably Cyril Scott's *Rima's Call to the Birds* (London: Elkin & Co., Ltd., New York: Galaxy

exhibits Mr. Diggle in a light and attractive vein. The piece lies exceptionally well for the fingers and will be much enjoyed. It is not difficult. The publisher is the H. W. Gray Co., New York.

Admirable Choral Works

New octavo issues from Witmark Educational Publications include *Maples* from Genn Branscombe's *Youth of the World*, now issued separately. This is the movement from her lovely work for women's voices that opens with the expressive soprano solo, *Maples*—the sound of your sighing.

For two-part mixed voices unaccompanied we have the Italian folk *Cicirinella* with descant by Max T. Krone; for four-part mixed voices, unaccompanied, an arrangement by R. B. Fitzgerald of Stephen Foster's *Beautiful Dreamer*; and Joseph Eckman's *Rejoice and Sing*, arranged by Kenneth E. Runkel; for three-part mixed, Haydn's *Maiden Fair*, with English version by Thos. Oliphant, and Shield's *O Happy Fair*, both edited by Griffith J. Jones and Max T. Krone, and Martini's *The Tickling Trio*, the last edited by Mr. Jones. Mr. Krone has also edited ably the *Hallelujah* from Bach's *Easter Cantata*, *Christ Lay in Bonds of Death*, a noble piece, published here with piano accompaniment, and Orlando Gibbons's *Hosanna to the Son of David*, for six-part unaccompanied mixed voices, a masterpiece of choral writing.

A.

medium by one who knows its possibilities. The text is adapted, arranged and translated from the Welsh by the composer. He uses a Welsh chorale, *Llydaw*, at the beginning and later has two variations on it, a funeral march and a waltz. All *Through the Night* is also used in this work, which is dedicated to Victor Harris. (J. Fischer.)

Women's Voices Unaccompanied Sacred Two-Part

In Dulci Jubilo, By Praetorius. Transcribed by E. Harold Geer. An admirable arrangement of a familiar masterpiece. (Carl Fischer.)

Four-Part

As for Me, I will Come Into Thy House. By S. S. Wesley. *Nunc Dimittis*. By Thomas Tallis. Two beautiful English works finely arranged by Arthur H. Egerton. (Carl Fischer.)

Secular Four-Part with Organ

I Did Lay Me Down to Take Rest. Purcell's beautiful music, arranged by Arthur H. Egerton as a five-part vesper sentence and recitative for soprano, or alto, solo. *Thou Wilt Keep Him in Perfect Peace*. By S. S. Wesley. Mr. Egerton has here made a lovely anthem from Wesley's five-part mixed voice original, considered by authorities his high-water mark. (Fischer.)

Four-Part with Piano

Come, Greet the Day. By Tchaikovsky. Arr. by Alfred Cohn. This is the familiar waltz from the ballet, *Sleeping Beauty*, in an attractive arrangement, with words by Thomas C. McCray. (Gray.)

Mixed Voices with Piano

Oh Light! Gracious Glow! A choral transcription by Franz C. Bornschein of the *Huldigungs' March* from Grieg's *Sigurd Jorsalfar*. Mr. Bornschein has conceived it splendidly for this medium and has also written a good text. Orchestral parts may be had. (J. Fischer.)

I Will be True Unto My Love. This is subtitled *A Ballad of the West Country* and is by Alfred Whitehead, based on an old English Song, *A Farmer He Lived*. Admirable in treatment and conception. *America, the Beautiful*. By Samuel A. Ward. Arr. by Arnold Hall. (Carl Fischer.)

School Choruses with Piano

America, the Beautiful. By Samuel A. Ward. Arr. for Soprano and Alto, Sop. I, Sop. II and Alto, Sop., Alto and Baritone by Arnold Hall. Anchored. By W. M. Watson. Arr. for Tenor, I, Tenor II and Bass (or Baritone) by Geo J. Trinkaus. (Carl Fischer.)

—New Music Received—

Anthems

For Five Part Mixed Voices

God Omnipotent Reigneth. By Pierre Daques. Arr. by Charles Wood. (Birchard.)

For Three Part Unaccompanied Mixed Voices

I Will Call Upon God. By Charles Wood. (Birchard.)

For Unison Singing

The Sacred Cause. By Carl Alwin. (Chester.) *The Scarecrow*. By Reginald Hunt. *The Chester Carol*. Arr. by Rutland Boughton. *Vesper Hymn*. *Russian Air*. Arr. by Owen Mase. (Curwen.)

Part Songs

For Male Voices

Three Part

Arkansaw Traveler. Humorous Paraphrase by Christopher O'Hare. *O Blow, Ye Horns*. (March from *Aida*.) Arr. by Christopher O'Hare. (Kay and Kay.)

For Women's Voices

Two Part

The Kerry Dance (Molloy). Serenade (Schubert). *Gipsy John (Clay)*. Lullaby (Godard). Arr. by Christopher O'Hare. (Kay and Kay.)

Old British Songs Harmonized by CYRIL SCOTT

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Ernst Krenek, Who Has Written a Delightful Song Cycle, *Gesänge des Späten Jahres*

Music Corporation) a scene with orchestra, issued with piano reduction.

Beginning with an atmospheric wordless "Oo lah" for the voice, an instrumental interlude follows, then come two pages for the voice, still wordless, Allegro moderato e improvisato. With an Allegro con spirito the voice sings "Oh, ye lovely ones," addressing the birds. There is elaborate development of the material, giving the voice great opportunity, including some florid passages, that are truly beautiful. The ending is a high C, with an optional easier passage on A moving down to G.

Mr. Scott has again shown in this work his outstanding gifts as a writer of vocal music in contemporary idiom. No name appears as author of the words of the text. We suspect that they are by the composer. A German translation appears under the English.

The orchestral material may be had on rental.

For the Organists

Three new organ pieces by Roland Diggle give proof again of his gifts in this field. The best of them is a Passacaglia and Fugue, dedicated to Palmer Christian, which contains not only a fine Passacaglia theme but unusually strong counterpoint, making it a recital piece worthy of any organist's program. A Fantasy Overture, conventionally melodious in character, will also be found effective, though musically its value is far less than that of the Passacaglia and Fugue. Both pieces are issued by the White-Smith Music Publishing Co., Boston. A concert scherzo, *Will o' the Wisp*,

Songs

Quattro Canzoni (Vier italienische Lieder). By Werner Egk. These are the four songs that were introduced at the festival of the Allgemeine Musikverein in Germany last year and loudly trumpeted as indicative of a great and new talent. An examination of them, however, fails to corroborate the advance notice. We find them artificial, modernistic music, thoroughly un-Italian in character. The Italian texts, with German translations by L. Andersen are printed. The songs, which are for high voice, are original with orchestra, which may account for their quality revealing itself so poorly in the edition with piano which is at hand. (Schott.)

Piano Album

Die Söhne Bach (The Sons of Bach). An album, nicely edited by Willy Rehberg, containing thirteen piano compositions by Wilhelm Friedemann, Carl Philipp Emanuel, Joh. Christoph Friedrich and Johann Christian Bach. With biographical notes, also directions for executing the ornaments. The most interesting pieces are those by Wilhelm Friedemann Bach. There is also a Lamento in E Minor by him that makes us think of the Prelude in E Flat Minor by his father. (Schott.)

For Violin and Piano

The Desert Garden. By Florence B. Price. A charming and simple melody in D Minor, in the mood of MacDowell's *Long Ago*. Well within the range of violin students, who are not beyond the third position. (Presser.)

Part Songs

For Three-Part Women's Voices with Piano

What is More Gentle than a Wind in Summer? By Charles Repper. One of the most charming pieces for this medium, a setting of Keats's beautiful lines. Not difficult. Worthy of the finest programs. (Birchard.)

The Blue Jay, Grandfather's Clock. By George J. Trinkaus. Two simple pieces, nicely written, for the lighter side of the program. (Carl Fischer.)

Cambria (A Welsh Rhapsody). Samuel Richards Gaines has done an admirable piece, twenty-four pages of writing for this

SUCCESS RECORDED BY ITHACA PLAYERS

College Symphony Gives Initial Concert of Season—Soloists Applauded

ITHACA, N. Y., March 20.—The Ithaca College Symphony Orchestra, with William Coad conducting, gave its first concert of the season on March 11, with the following program: The Overture to *Der Freischütz*, Beethoven's First Symphony, Pierné's *Cydalise* and Saint-Saëns's *Danse Macabre*. Barring a slight initial nervousness, the performance was quite commendable. The orchestra has a rich tone, with excellent balance among the instrumental choirs; and the soloists played like veterans, special credit going to Willard Musser, cornetist, in *Cydalise*, and to Charles Budesheim, violinist, in *Danse Macabre*.

Madge Fairfax, mezzo-soprano of Willimantic, Conn., was the artist in the Willard Straight Hall series of Sunday afternoon musicales on March 11. Mrs. Fairfax has a pleasing and well-modulated voice, pure in quality. She sang songs in English, French and German expressively. Harold D. Smith provided admirable accompaniments.

Students' Program Heard

On March 4 German exchange students from various Eastern institutions presented a program of folk and student songs in Willard Straight Hall.

The Ithaca Woman's Club was entertained on March 5 at an evening musical arranged by Mr. and Mrs. Eric Dudley. Those participating were Mrs. William C. Ballard, soprano; Mrs. Eloise S. Kinney, contralto; Shirley Miller, harpist; E. Laurence Burrows, tenor, and Dexter S. Kimball, Jr., tenor.

The London String Quartet gave a superlatively fine performance here on March 6. The Londoners never fail to invest their playing with a charming spontaneity and intimacy. Their program consisted of works by Mozart, Brahms and Beethoven.

J. MURRAY BARBOUR

NATIONAL SCOPE FOR PIANO-PLAYING TEST

National Music Guild to Extend Activities to Seventy-five Cities

National Music Week this year will see a new manifestation in the form of a National Piano-playing Tournament, sponsored by the National Music Guild, which is planned for seventy-five cities in the country. Originally organized in Abilene, Tex., as an idea of Irl Allison to create interest in repertoire as well as fine playing, the contest has spread in two years to these national proportions.

John Thompson and Edwin Hughes are supreme judges, co-operating with local boards of judges in each community. Contestants may play their own selections from works of Bach, the classic, romantic and modern schools, and exercises in technique. Certificates of various degrees are to be awarded in the order of merit, the highest being the national honors, which are won by ten of the highest ratings for the entire repertoire.

The object is to stimulate an interest in piano playing, and to offer teachers an opportunity for judgment from competent judges on their pupils.

Charles F. Horner of Kansas City is the president of the National Music

Guild, Maurice Rosenfeld of Chicago the vice-president, Edwin L. Gunther of New York the secretary, and Mr. Allison the tournament director.

Members of the New York committee are Francis Moore, Mrs. Virginia Ryan, Mrs. Harriet A. Seymour and Carl M. Roeder.

CWA CONCERTS FOR DETROIT ARE BEGUN

Two Hundred Musicians Employed In Series Presented Free To Public

DETROIT, March 20.—Detroit's free concerts, financed by the Civil Works Administration, began Monday, March 12, with performances in five sections of the city. The project gives employment to 200 musicians, members of the Detroit Federation of Musicians.

Orchestras heard on the first night were directed by veteran leaders. Samuel Ben-Avie conducted at Cass High School, Murdock J. MacDonald at Central High, Earle Van Amburgh at Chadsey High, Hugh Kaslow at Cooley High and Arnold Hooper at the Birdhurst Community Centre.

Beginning Friday evening, March 23, at 8:15 p. m., a series of six free weekly concerts will be given at the Detroit Institute of Arts. These will continue through April 27. Carl Schmeman will conduct the programs, which will be broadcast.

Salaries for Seven Weeks

Under present plans, the musicians will have seven weeks' employment. Free entertainment is being offered each night in the various high schools and at various Negro settlement houses.

Each orchestra is made up of forty-five musicians, with the exception of the Negro ensemble, which has twenty members. The men earn \$36 a week, being paid at the rate of \$1.50 an hour for a twenty-four-hour week. A total of \$7,200 is spent each week.

Herman W. Schmeman, president of the local Federation, is in general charge of the undertaking.

HERMAN WISE

Charles Haubiel Concludes Series of Lecture-recitals

Charles Haubiel, composer-pianist, concluded his New York series of lecture-recitals with a program entitled *Modernity*, given in the home of Mrs. Henry Hadley on Feb. 20. His lecture-recital on *The Path of Music* was given on Feb. 23 at New York University and at the Andiron Club on Feb. 28. Mr. Haubiel was heard in the home of Mrs. John Martin Shaw on Feb. 18, when Edwin Orlando Swain, baritone, took part in some of his works.

Zemachson Concerto Grosso to Have Premiere by Chicago Men

Arnold Zemachson's Concerto Grosso in E Minor will be given its premiere next season by the Chicago Symphony under Frederick Stock. The work, in four movements, is dedicated to Mr. Stock. It is written for full orchestra and in strict classical idiom.

Syracuse Applauds Symphonic Concert

SYRACUSE, N. Y., March 20.—The concert given by the Syracuse University Orchestra under André Polah in Crouse Auditorium on Feb. 21 included first performances of Mr. Polah's trans-

cription of the Bach Chaconne for orchestra and incidental chorus, and William Berwald's *Scherzo Fantastique*. Both were heartily received. Standard works presented were by Mozart, Berlioz and Moussorgsky. Elsa Hilger, cellist, was the soloist, playing a concerto by Haydn with technical brilliancy and artistic expression. Singers in the Chaconne included members of the Supervisors Chorus, Dr. Jacob Kwalwasser, conductor, and the Hartman Chorus, conducted by Florence Girton Hartman.

GIANNINI WELCOMED

Milwaukee Gives Soprano Cordial Reception at Recital

MILWAUKEE, March 20.—Singing before a large audience in the Auditorium under the auspices of the Civic Concert Association, Dusolina Giannini won especial tributes for her presentations of lieder. A large part of the audience understood the German texts and appreciated the demands made by lieder, and heartily applauded the soprano's fine interpretations and her gift of revealing the composers' intentions.

Miss Giannini's winning personality and striking excellence of articulation made operatic excerpts, especially from Carmen, thrilling. Turning to American composers' songs, she was long applauded after two groups.

R. S. McC.

GREETED IN UTICA

Chamlee and Zimbalist Give Concert Before Enthusiastic Audience

UTICA, N. Y., March 20.—Mario Chamlee and Efrem Zimbalist were heard in the Avon Theatre on Feb. 15, appearing in place of Sergei Rachmaninoff who was prevented by illness from fulfilling his scheduled engagement. Opinion was unanimous that the tenor and violinist gave one of the best concerts ever heard in this city. Theodore Saidenberg was at the piano. The concert was sponsored by Roland E. Chesley.

Alma Cholet Wareham, Syracuse contralto; Grace Weymer, harpist, and Ralph B. Ginther, reader, head of the public speaking department of the Utica Free Academy, appeared on Feb. 19 in a musical at the Yahnundasis Club.

E. K. B.

Joseph Achron Completes Second Violin Concerto

Joseph Achron, composer and violinist, has completed his Second Concerto (in C), for violin and orchestra. The work is in three movements. Mr. Achron is now completing the orchestration of the work. He has already begun his Third Concerto.

Ruth Harris Stewart to Join Juilliard Summer Faculty

Ruth Harris Stewart will join the voice faculty of the Juilliard Summer School. She is a faculty member of the Institute of Musical Art, from which she graduated, and a pupil of Herbert Witherspoon.

Conductorial Debut in America Wins Success for Gertrud Hrdliczka



Topo
Gertrud Hrdliczka Was Welcomed as Guest Conductor of the New York Civic Orchestra

Exceptional success was won by Gertrud Hrdliczka when she made her American debut as guest conductor of the New York Civic Orchestra at a concert in the American Museum of Natural History on the afternoon of March 14. A capacity audience was on hand to welcome the young leader and to reward her stimulating performance with spontaneous and prolonged applause.

There is in Miss Hrdliczka's approach to her task an enthusiasm, coupled with an engaging authority, which fires the imaginations of those associated with her in performance. It is apparently impossible to be unresponsive to the zest which she brings to a concert. The occasion is, for her, obviously a pleasurable one, an event which she expects will also be happy for everyone concerned. Yet she remains essentially a "serious" musician in that she is expert in projecting the inherent values of serious music. This Miss Hrdliczka demonstrated in the slow measures of Dvorak's New World Symphony, and in the steadily mounting climax she achieved in the final movement.

Other works on the program, conducted entirely from memory, were Dvorak's Slavonic Dances, Nos. 1 and 2; Smetana's The Moldau and the Overture to his The Bartered Bride. Philip Barr was the commentator.

Edward Roberts Gives Recital in Brantford

BRANTFORD, ONT., March 20.—Edward Roberts, tenor, formerly of this city, gave a recital in the Brantford Collegiate Institute on Jan. 29 under the direction of James T. Whittaker. He won applause for his singing of arias from Tosca and a varied list of songs. Gertrude Ballantyne, soprano, assisted. Henri K. Jordan accompanied.

Gabriel Pierné has completed the score of a ballet entitled *Giration*.

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INDIANAPOLIS MEN PLAY VARIED MUSIC

Goossens Leads Cincinnati Forces and Noted Guest Soloists Appear

INDIANAPOLIS, March 20.—Schumann's First Symphony was played at the fourth concert given by the Indianapolis Symphony under Ferdinand Schaeffer on March 6 in the Murat Theatre. Svendsen's Romeo and Juliet, the Overture to Rossini's Semiramide and the Algérienne Suite of Saint-Saëns completed the program.

Conducted by Eugene Goossens, and with Walter Giesecking as piano soloist, the Cincinnati Symphony concluded the series of Martens Concerts, Inc., on Feb. 24 before a capacity house in English's. The program was almost wholly by living composers: Sibelius's Third Symphony, Mr. Goossens's Sinfonietta, Sinigaglia's Le Baruffe Chiozzotte Overture and the Second Concerto of Rachmaninoff, the last-named being conducted by Vladimir Bakaleinikoff. For his unaccompanied group, Mr. Giesecking played works by Ravel and Debussy.

The Indianapolis Männerchor, conducted by Karl Reckzeh, was assisted

at its second concert by Elsa Alsen, singing in place of Dusolina Giannini, who was prevented by illness from appearing. An enthusiastic audience applauded Mme. Alsen for her singing of Dich, Teure Halle from Tannhäuser, the Cry from Die Walküre, and songs by Schumann, Schubert, La Forge, Lenormand and Weckerlin. Ignace Strasfogel was her accompanist. The male chorus, recently augmented, sang in superb style. George Kadel, tenor, was heard in solo parts.

Myra Hess, another of the favorite artists engaged by the Indianapolis Männerchor, played music by Bach, Brahms and Ravel at her concert on March 4.

Zeta Chapter of Sigma Alpha Iota recently gave a guest musicale at the Herron Art Institute, presenting Mae Henri Lane, pianist, and Mrs. James H. Lowry, soprano. Miss Lane played Chopin, Juon, Zanella and Moszkowski compositions. Mrs. Lowry sang an interesting group including the Suicidio aria from La Gioconda and songs by A. Walter Kramer, Armstrong Gibbs and Giulia Recli. Mrs. S. K. Ruick accompanied.

PAULINE SCHELLSCHMIDT

WHEELING MEN HAILED

Local Symphony Applauded—Minneapolis Guests Greeted

WHEELING, W. Va., March 20.—Under the baton of Antonio Modarelli of Pittsburgh, guest conductor, the latest concert of the Wheeling Symphony Society was very admirable. Works on the program were the Overture to The Marriage of Figaro, Schubert's Unfinished Symphony, Finlandia by Sibelius and compositions by Granados, Rimsky-Korsakoff and Tchaikovsky.

Eugene Ormandy conducted the Minneapolis Symphony in a concert which evoked exceptional enthusiasm. There was a dramatic performance of the Bach-Ormandy Toccata and Fugue in D Minor, and the Pathétique Symphony of Tchaikovsky was eloquently read. Till Eulenspiegel and Debussy's Nocturnes were also thoroughly enjoyed.

Vladimir Horowitz won a prominent place on the "honorable mention list" with his eventful piano recital. He gave great pleasure with distinguished playing of music by Bach-Busoni, Beethoven, Schumann, Liszt and Stravinsky.

C. L. C.

Edwin Orlando Swain Engaged for Concerts

Edwin Orlando Swain, baritone, is to be soloist with the Providence Symphony, Wassili Leps conducting, on April 3, singing Wotan's Farewell from Die Walküre. On April 24 Mr. Swain will appear in Elijah at Susquehanna University, Selinsgrove, Pa., under the baton of E. E. Sheldon.

Harrisburg Artists Give Program of Piano and Organ Music

HARRISBURG, Pa., March 20.—The Harrisburg Chapter of the National Association of Organists (Pennsylvania State Council) gave an ensemble pro-

gram of piano and organ music recently in the Covenant Presbyterian Church. Those taking part were: Clarence E. Heckler, Irene Bressler, Cora Pisle, Sara Spotts, Ella Smith, Esther Kauffman, Violette Cassel and Donald D. Keating. On the program were concertos by Mendelssohn and Handel and works by Guilmant, Widor and Demarest.

Clarence E. Heckler is president of the chapter. Arnold Bowman is vice-president, and chairman of the program committee for the season.

OPEN CHAMBER SERIES

Denver Hears First Concerts Arranged as Festival

DENVER, March 20.—The Denver Chapter of Pro Musica, under the leadership of Mrs. Thomas Patterson Campbell, presented the Roth String Quartet on Feb. 6 and 7 in the two first concerts of a series of six arranged as a Chamber Music Festival.

Messrs. Oberleider and Slack presented Nathan Milstein and Gregor Piatigorsky at the Municipal Auditorium, on Feb. 12. The artists were given an ovation. Emanuel Bay accompanied.

The Musicians' Society of Denver presented a program of French music at Chappel House on Jan. 29. Those appearing were: James Sykes, pianist; Della Hoover Francis, violinist; Charles Housman, baritone; Lester A. Cowan, tenor; Mrs. Alexius A. Gargan, soprano. Accompanists were Marion Hall, Leroy Elser, Mary Enholm and Leon Cowles.

J. C. K.

Rochester Negro Choir Appears Under Dett

ROCHESTER, March 20.—The Rochester Negro Community Choir, under the baton of Dr. R. Nathaniel Dett, ap-

peared at a concert of the Rochester Civic Orchestra on Jan. 14, at the Eastman Theatre. Dr. Dett recently opened a studio here. On Feb. 15, the Negro Community Choir appeared under Dr. Dett's leadership at the Park Presbyterian Auditorium in Newark.

SAN ANTONIO HEARS DIVERSIFIED LISTS

Resident Musicians Give Group Programs Having Especial Interest

SAN ANTONIO, March 20.—A MacDowell program was given by the piano ensemble department of the Tuesday Musical Club on Jan. 20 in the Aurora Hotel. Pianists were Mrs. J. J. Loving, Mrs. Maury Maverick, Mrs. Fern Hirsch Ragland, Dorothy Caffarelli, Mrs. S. H. Taylor, Alice Mayfield, Mrs. Roland Klar, Edith Madison, Mrs. Ruth Herbst McDonald and Dorothy Bell Newton. Barbara Brown, soprano, assisted. A double quartet was directed by Charles Stone. Members singing were Mrs. A. M. McNally, Mrs. Paul Rochs, Mrs. Eugene Hays, Mrs. L. G. Lundgren, Mrs. Tim Griesenbeck, Mrs. Guy Simpson, Mrs. Ernest Scrivener and Mrs. Edward S. Arnold. Mrs. Edward Harker and Florence Brush accompanied. Mrs. Eli Hertzberg is president of the club, and Mrs. Alexander McCollister the chairman of the department.

Choral Society's Program

The Chaminade Choral Society, a branch of the Tuesday Club with Walter Dunham as director, gave its second annual concert in the St. Anthony Hotel on Feb. 1. On the program were works by Chaminade, Matthews, Hadley and the San Antonio composer Oscar J. Fox. Audie Goad, William Irby and Joseph Burger were solo singers, Mrs. Agnes Sanchez accompanying. The chairman was Mrs. Edward S. Arnold.

Music Teachers Meet

At an open meeting of the San Antonio Music Teachers' Association, held on Jan. 31 at the Plaza Hotel, a paper on MacDowell as a Teacher, written by Mrs. J. K. Burr, was read by Mrs. Alexander McCollister. The program of MacDowell works was given by John M. Steinfeldt, Mrs. Roland Springall, Meta Hertwig, Mrs. Tekla Staffel, Alois Braun, Joseph Burger, Elsa Schott and Irma Goeth. Accompanists were Walter Dunham, Mrs. Staffel and Mrs. McCollister.

The combined choruses of the Liederkranz and Männerchor, directed by Alfred Schaefer and Otto Hilger, appeared at the Municipal Auditorium on Feb. 4. Walter Dunham, Joseph Burger, Florinne Lindberg, Everett Allen and Agnes Sanchez assisted.

Jeanne Dusseau Is Welcomed

Jeanne Dusseau, soprano, appeared on Feb. 27, in the San Pedro Playhouse, at the final concert in the series of musicale-teas sponsored by the Tuesday Musical Club. Mme. Dusseau gave skillful and intelligent renditions of old English and old Scottish songs and works by Bax, Brahms and Strauss. A French group included Canadian folk songs, and Depuis le Jour from Louise; and there were songs by Delius, Quilter and La Forge. Gwendolyn Williams accompanied. Mrs. Paul Rochs was chairman.

An organ recital was given on March 4 by Charlotte Lockwood in the Mu-

nicipal Auditorium. The program included chorales by Johann Bernhard Bach, Johann Sebastian Bach, Brahms, Franck and Widor. Other works were by Elgar, Arcadelt, Wesley, Horatio Parker and Karg-Elert. The artist showed a superb technique and excellent taste. The choir of St. Mark's Episcopal Church, of which Walter Dunham is director, sponsored the concert.

John Hazedel Levis was presented in a concert-lecture on Music of China by the Tuesday Club in the San Pedro Playhouse on Jan. 25. A large audience applauded vigorously.

GENEVIEVE M. TUCKER

WORCESTER ORCHESTRA ENTERS FOURTH SEASON

Philharmonic Society Gives Eroica and Other Works in First Concert of Series

WORCESTER, March 20.—The Worcester Philharmonic Orchestral Society inaugurated its fourth season with a concert in Horticultural Hall on Jan. 23, under the baton of Albert W. Wassell. Marion L. Fuller was soloist in Schumann's Concerto for piano in A Minor, Op. 54, arousing great enthusiasm.

The orchestra, larger than last year, revealed surprisingly increased dexterity and climactic powers in the Overture to The Marriage of Figaro and the Introduction to Act 3 of Lohengrin, and did excellent work in the Eroica Symphony of Beethoven. The audience was the largest yet attracted by this organization. A lengthened list of patrons also attested the increasing interest of the community in Mr. Wassell's admirable development of this volunteer group.

Ted Shawn and his group of male dancers were presented on Jan. 22 in Lewis J. Warner Memorial Hall, Worcester Academy, by the Thimble Club, which is composed of wives of faculty members. The program was for the benefit of the loyalty fund. Mrs. Harold H. Wade headed the committee. The list included dances described as "music visualizations"; an American epic, John Brown Sees the Glory; and various effective primitive play and labor dances, as well as religious groups. Jess Meeker was the pianist.

J. F. K.

Marie von Essen and Ruth Slenczynski Heard in Milwaukee

MILWAUKEE, March 20.—Marie von Essen was contralto soloist in a Wagner memorial program given recently by the German Literary Society at the Athenaeum, winning marked success. Ruth Slenczynski, child pianist, appeared in the Pabst Theatre on the last day of the old year, rousing her audience to an enthusiasm that found expression in a demand for many encores.

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Bach-Beethoven Cycle is Begun in Philadelphia Under Stokowski

Applause Given Menuhin, as Soloist, Results in Breaking of "No Encore" Tradition — Enigma Variation Added to Program as Tribute to Elgar — Other Orchestras Give Satisfying Performances

PHILADELPHIA, March 20.—Leopold Stokowski returned to the home grounds, after his long mid-winter absence, for the Philadelphia Orchestra concerts in the Academy of Music on March 9, 10 and 12. The occasion was signalized by the first program of the Bach-Beethoven cycle, with Yehudi Menuhin as violin soloist, as follows:

Overture, <i>Leone</i> , No. 3.....	Beethoven
Concerto in D.....	Beethoven
Mr. Menuhin	
Fugue in G. Minor (<i>The Smaller</i>).....	Bach
Prelude in E Flat Minor.....	Bach
Brandenburg Concerto, No. 2, in F, for Solo Flute, Oboe, Trumpet, Violin and Orchestra.....	Bach

This program inaugurated the series of five which is to present in an organized form the outstanding works of the two composers to whom it is dedicated. Certainly the opening list grouped superlative examples of their genius and it was played superbly in every note, so that familiar music took on new freshness and inspiration. In the colorful Brandenburg the masterly solo contributions were made by William Kincaid, flutist; Marcel Tabuteau, oboe player; Saul Cohen Caston, trumpeter, and Yasha Kayoloff, violinist.

A storm of applause for Yehudi Menuhin after his great performance of the Beethoven Concerto resulted in a shattering of the hitherto sacrosanct "no encore" tradition, and he played the slow movement from the Bach Second Concerto, in E. In both works the artist displayed his marvellous technique to perfection, as well as artistic restraint and a gain in maturity of style.

As a memorial to Sir Edward Elgar, the orchestra played the Variation No. 12. (B.G.N.) of the Enigma Variations.

Civic Symphony's Debut

The newly organized Civic Symphony, an outgrowth of a CWA project for unemployed musicians, made its bow on March 1, in Irvine Auditorium of the University of Pennsylvania. The program began with Bach's Suite in B Minor, John De Matteis being the flutist, and concluded with the Overture to *Tannhäuser*. Intermediate works were Dvorak's New World Symphony and the Siegfried Idyll by Wagner.

Dr. Thaddeus Rich, formerly assistant conductor and concertmaster of the Philadelphia Orchestra, was the

conductor and obtained effective results from his ensemble of symphonic proportions, the eighty-five musicians including a number who had belonged to the major body. The group was organized under the direction of David Dubinsky, formerly chief of the second violins of the Philadelphia Orchestra. Morris Braun, concertmaster of the Pennsylvania Symphony under Henry Hadley, served in the same capacity. Seven additional concerts will be given on Sundays through the spring, under Dr. Rich and guest conductors.

The orchestra of the Young Men's and Young Women's Hebrew Association gave on March 11, the second of its series of Sunday night symphonic programs in Fleisher Auditorium, under the direction of Walter Stein, a young music critic.

Works on the program were the Overture to *Peter Schmoll und Sein Nachbarn*, Weber; Haydn's Second Symphony, No. 2, in D; the Mozart Piano Concerto in G Minor, with Xenia van den Burg as soloist; and the Semiramide Overture of Rossini.

Mr. Stein in a single season has welded his volunteers into a cohesive group, and gained improvement in intonation and other respects. His forces gave a satisfying performance of the London Symphony and achieved even better results in the brilliant Rossini. Mrs. van den Burg, wife of the principal cellist of the Philadelphia Orchestra, made a very successful debut here, showing exceptional musicianship.

Women's Ensemble Appears

The Women's Symphony, J. W. F. Leman, conductor, gave the second concert of its current series on March 1, in Fleisher Auditorium, with the following program: Mendelssohn's Overture to *A Mid-Summer Night's Dream*, Allegretto Grazioso by Dvorak, Romance by D'Ambrosio, Dance of the Buffoons by Rimsky-Korsakoff, and Liszt's Hungarian Rhapsody No. 1.

Several seasons of team-work under one conductor have lifted the playing standards of the orchestra considerably and its performance was received with much enthusiasm. Onolee Jones, a youthful cellist, made a good impression in Bruch's Kol Nidrei, with orchestral accompaniment, and in piano accompanied works by Popper, Goens and Liszt.

W. R. MURPHY

Orchestral Concerts

(Continued from page 10)

Country School assisted in the singing of *Swing Low Sweet Chariot*. The program was so long that a scheduled number, Cassella's Rhapsody Italia, had to be omitted. News of the prize winners will be found elsewhere in this issue.

F.

Barzin Plays Unique Program

National Orchestral Association, Leon Barzin, conductor, assisted by the St. Cecilia Club, Victor Harris, conductor. Soloist, Julius Huehn, bass. Carnegie Hall, March 13, afternoon:

Concerto Grosso No. 1.....	Handel
Meg Merrilles.....	Fogg
Blow, Bugle, Blow.....	Bainton
The St. Cecilia Club, A Cappella	
Twenty-third Psalm.....	Schubert
Symphonic Poem, A Page from Homer.....	Rimsky-Korsakoff
Israel Symphony.....	Bloch
Mr. Huehn and Members of the St. Cecilia Club	

The variety of this program was a fea-



Louis Persinger Was Soloist in An All-Beethoven Program With the Juilliard Orchestra

ture. The Handel had a faithful performance with the solo parts played by Louis Edlin and Harry Farbman, violinist; Martin Teicholz, cellist, and Harry Russell, harpsichordist.

Mr. Harris conducted the St. Cecilia Club in the two a cappella works which were sung with fine tone and technical precision. The club also distinguished itself in the beautiful Schubert Psalm and the Rimsky-Korsakoff work which was planned as an introduction to an opera and given here for the first time by a large orchestra. Solo portions in this were sung by Mmes. Bessie Ruth Bickford, Marion Potts Hults and Mildred Kreuder.

The Bloch symphony, not heard here for some years, had a performance which fully brought out all the brooding melancholy with which the work teems, and Mr. Bloch's deft instrumentation was well exemplified. Mr. Huehn's singing of his solo part in this was fine in every way. The assisting members of the club included Mmes. Bickford, Hults, Ruby Moss Johnson and Emma P. Burkhardt.

Y.

Sokoloff Leads New York Men in Fine Closing Concert

New York Orchestra, Nikolai Sokoloff, conductor. Soloist, Ezra Rachlin, pianist. Carnegie Hall, March 13, evening:

Symphony in B Minor (Unfinished)	Schubert
Concerto, No. 3 in D Minor..	Rachmaninoff
Mr. Rachlin	
Prelude to Act III, <i>Lohengrin</i> ; Prelude to	
Act I, <i>Tristan</i> ; Wotan's Farewell and Magic	
Fire Scene, <i>Die Walküre</i>	Wagner

In many ways this was the finest concert of Mr. Sokoloff's first season. It was a "request program" of excellent material, presented with fine technical skill and beauty of orchestral playing. The Sym-

phony remains one of the rarest of gems and charmed, as it always does when properly read. Mr. Sokoloff is to be praised for keeping the andante moving from the opening measures, thus making a too long movement seem of natural length. He and his men were given resounding applause at the end of the symphony.

Another notable young talent was introduced in Mr. Rachlin, who accomplished a splendid feat in his performance of this Rachmaninoff Concerto. His simplicity of style, his modest demeanor before his public, his truly musical feeling and his highly developed technique all combined to win him an ovation at the close such as is rarely witnessed. He was obliged to return again and again to the stage. Mr. Sokoloff accompanied him admirably and played the Wagner pieces brilliantly. Best was the *Tristan* prelude (played with the concert ending in A) one of the most moving performances of this music we have heard. The orchestra was summoned to its feet by the conductor for repeated bows after the *Walküre* music.

A.

Vivaldi, Via Molinari

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Chorus from the Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, March 15 evening:

Concerto in A (Echo).....	Vivaldi-Molinari
(First time in New York)	
Symphony in D (With the Horn Signal),	Haydn
Sarabande	Roger-Ducasse
(Offstage voices; Schola Cantorum)	
Excerpts from <i>Petrouchka</i> Fair in Festival Week; Grand Carnival	Stravinsky
Overture to <i>The Flying Dutchman</i> ...Wagner	

Again incomparable, among performances of it known to this generation of American music-lovers, was Mr. Toscanini's glowing and endlessly polished projection of the Haydn Symphony, in which the horn quartet covered itself with glory and Mr. Amans did some exceptional flute playing. Of similar beauty was the Philharmonic's first performance of Bernardino Molinari's transcription of Vivaldi's Echo Concerto, treated in the fashion of a concerto grosso with a quartet of strings seated at the back of the platform, separate from the main string ensemble. The work is strong and representative. Vivaldi, the transcription a happy one. The first violin part was nobly realized by Mishel Piastro and the concertino parts were played with a quality of distinction.

The Roger-Ducasse symphonic poem for orchestral and off-stage choral voices was given with haunting effect, though there is reason to suspect that this is music that will pale rapidly as the years expose further the secondary character of its inspiration. Dr. Ross's choristers achieved their elegiac measures smoothly; the orchestra was spun gold. The flame that is Toscanini burned at white heat in the Wagner Overture, which provided a stupendous close after the almost equally stirring sonorities of the *Petrouchka* excerpts—surely the most exhilarating and effective

(Continued on page 32)

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The variety of this program was a fea-

LOUISVILLE FORCES ARE AGAIN GREETED

University Orchestra Heard with Brown Conducting—Hutcheson Is Soloist

LOUISVILLE, Ky., March 20.—On the evening of Jan. 24, at the Memorial Auditorium, the orchestra of the University of Louisville, with H. Arthur Brown conducting, gave the fifth concert in the university series of twelve programs scheduled for this season. The guest soloist was Ernest Hutcheson, pianist, who played the Tchaikovsky Concerto in B Flat Minor, and a group of Chopin. His art was brilliantly impressive.

The musicians played Brahms's First Symphony and gave an excellent account of themselves, not only in the Symphony but in the orchestral part of the Concerto. The audience was very large, and there was much applause for Mr. Hutcheson, Mr. Brown and the ensemble.

The next evening, at the auditorium of the Scottish Rite Temple, Morris Perelmutter made his formal debut as a violinist. He is a player of fine talent. Mr. Perelmutter was greeted by an audience that filled to overflowing the large auditorium and that gave him nothing short of an ovation. His program embraced the Kreisler arrangement of Pugnani's Praeludium and Allegro, Brahms's Concerto in D, the Bach Chaconne, and a group of more modern numbers. To these several additions were made in the form of encores. The accompanist was Rose Bein-Lerman, who was excellent and who shared honors with the violinist in the Concerto.

Chorus Participates

The seventh concert of the series sponsored by the University of Louisville presented the University Little Symphony, conducted by Jacques Jolas,

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GOOD RECITALS HEARD IN HONOLULU

Ensemble and Solo Programs by Accomplished Artists Give Pleasure

HONOLULU, March 15.—Recent events have included a successful piano recital by Sally Braly; a concert by Milton Fisher, baritone, with Verne Waldo Thompson accompanying; a song recital by Nani Kirkaldy, artist pupil of Leigha Johantgen Blessing; a joint program by Evelyn Medcalf, violinist, and Virginia O'Connor, pianist; and a recital by Mariette Simpson, violinist, with Mr. Thompson at the piano. Assisting on the last-named program were Marian Dillingham Erdman, soprano, and Willard Warch, cellist.

Chamber music programs have been given before enthusiastic audiences. The Robin McQuesten Quintet featured Brahms's F Minor Quintet. The Demuth String Quartet presented the Third Quartet by Schumann and Dvorak's Op. 96.

The Honolulu Gleemen, male vocal ensemble, sang their first program of the season recently to an audience which filled the lovely court of the

Honolulu Academy of Arts. Verne Waldo Thompson directs the organization. Ruth Prynne is the accompanist.

The International Anthem written and composed by Mrs. Geoffrey (Glenina) Podmore, has been favorably received in many countries and is being distributed at Geneva and elsewhere.

The court of the educational wing at the Academy of Arts was filled to capacity and adjacent galleries were crowded recently when Mme. Nobuko Hara, Japanese prima donna, appeared in recital. Her songs, chosen mostly from favorite operas, gave much pleasure. Mr. Thompson accompanied.

The Academy of Arts was also the setting for a dance recital by Dorothy Smith, who made her first Honolulu appearance recently. Violin solos were contributed by Mariette Simpson. Mr. Thompson assisted at the piano.

Delightful Christmas music included a program by the Lyric Choral Society, R. Rudland Bode, conductor; a special oratorio program by the Morning Music Club; and the yearly community music festival, at which the massed band of 100 pieces was led by Domenico Moro.

V. W. T.

being flawless. She was accompanied by Ladislas Helfembein.

It has been almost a decade since Louisville has seen such sensationally fine dancing as that offered by the Monte Carlo Ballet Russe, which was received with storms of applause.

Ballet Performance Given

An orchestra and ballet performance, the third attraction in the Civic Arts Series, was given in the Memorial Auditorium before a large audience. The Louisville Symphony was under the batons of Joseph Horvath and Morris Perelmutter. The ballet featured Peggy House and Lilias Courtney, with the Louisville Civic Ballet under the combined direction of Anne Bullett Brewer, Dorothy Baringer, Frances Barrett and Virginia Hibbs.

The fourth concert in the Civic Arts Series brought the Louisville Orchestra, under Joseph Horvath, with Benjamin G. Gross as violin soloist.

The Sleeping Beauty by Cowen was sung in the Woman's Club Auditorium by the Vick Studio Chorus under the guidance of Williams Layne Vick, with Melva Husack Vick as accompanist. Soloists were Jean Fleischer, Ethel Hager Yann, Evelyn Steiden, Kathryn Fisher, Dorothy Pierce Clore, Anita Steinacher, German Dillon, Jr., Harry Vick, Charles Elder, Harry Brown and Hubbard Upchurch.

Alma Steedman presented Jack Starkey, a pianist of eleven years, as soloist with her small orchestra. He gave a fine performance of Mozart's Concerto in D.

HARVEY PEAKE

Church Music Conference Is Held at Evanston

EVANSTON, ILL., March 20.—More than a dozen states were represented by some 400 musicians, ministers and lay members who participated in the second annual Mid-west Conference on Church Music held on Feb. 20 under the auspices of Northwestern University. Sessions were held in the First Congregational Church. The Northwestern University A Cappella Choir took part, and an organ recital was given by Charlotte M. Lockwood, of New York.

HAVANA ORCHESTRAS SUCCESS CONTINUES

Symphony and Philharmonic Are Applauded by Enthusiastic Audiences

HAVANA, March 15.—The Havana Symphony, led by Gonzalo Roig, gave its monthly concert in the Auditorium on Feb. 18 before a large audience. Music from Tcherepnin's ballet, *Le Pavillon d'Armide*, Saint-Saëns's *La Jeunesse d'Hercule* and the Overture to Borodin's *Prince Igor* were played.

Novelties at the concert given by the Havana Philharmonic under the baton of Amadeo Roldán in the National Theatre on Feb. 25 were excerpts from Albeniz's *Iberia* and the *Andante* from Hanson's *Nordic Symphony*, which were well liked. The concert began with Dvorak's *New World Symphony* and ended with Ravel's *Bolero* to a storm of applause.

Celia Trevino, a young Mexican violinist, gave a recital with success on Feb. 13 in the Teatro Principal de la Comedia. Her program consisted of the Sonata in G Minor by Tartini, compositions by Kreisler, Fiorillo-Musin, de Falla-Kochanski, Sarasate, Valdes Fraga, Perez Enriques, Jesús Tellez and her own *Melodia Regiomontana*.

NINA BENITEZ

Boy Pianist Gives Recital in Akron

AKRON, OHIO, March 20.—Clifford Smiley, thirteen-year-old pianist, a pupil of Francesco B. De Leone, gave a successful recital under the auspices of the First Baptist Church Choir in the Church Auditorium on Feb. 22. In a program that included Beethoven's Sonata, Op. 31, No. 3, works by Chopin, Lavallee, Liszt, Debussy and Scott and Mr. De Leone's Polonaise, Op. 7, Master Smiley played with a skill in advance of his years.

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Stars Stage High Jinks in Their Second Operatic Surprise Party

(Continued from page 12)

be was Lockhart of *Ah! Wilderness!* dressed, save for the pants, like Radames and making mouths and gestures in silent imitation of tenors singing *Celeste Aida*. Dell'Orefice conducted an equally silent orchestra. At that, this was better singing of *Celeste Aida* than I have heard from some of the Met's tenors. Lockhart wasn't off pitch and he didn't violate that mark for piano on the last high note. Anyway, he didn't deserve those imaginary over-ripe tomatoes that he dodged in the final phrases.

Melchior as Salome

The big hit of the show was "She Knew What She Wanted (1907)." This was Lauritz Melchior's debut as Salome. The thriller begins with Herod, otherwise Marek Windheim, telephoning to Jokaanen, down in the cistern, to send Salome up—Herod wishes to be amused. "Naughty boy," he tells Jokaanen in answer to something the audience isn't privileged to hear. But before Salome emerges, five sailors come jauntily out of the cistern. I couldn't describe Melchior's appearance. Moreover, I wouldn't. I don't want to hurt anybody's feelings. But the balloons, strategically placed, helped a lot. The veils were little colored handkerchiefs, mostly tied about the wrists. The way Salome heaved them at Herod in the dance qualified Melchior for a place on the pitching staff of either the Yankees or the Giants. But I wouldn't call the dance graceful—or, for that matter, seductive. But this, of course, was Salome. What do you expect? As a reward, Salome won't take a Ford or a washing machine, a bungalow or a vacuum cleaner. She whispers her price to Herod. The executioner is summoned. What Salome gets is not one head, but four—they are identified as the heads of four critics—Pitts Sanborn, Olin Downes, Lawrence Gilman and Leonard Liebling. (That was all nonsense. I saw two of the four in the audience.) The heads resume their places on the rightful shoulders and the four irate possessors chase Salome into the wings.

Spotlight for Former Favorites

Somewhere about this time a spotlight was turned on some old friends out in the audience. They stood up to be seen—Geraldine Farrar, Marion Telva and Antonio Scotti. The Better Business Bureau ought to get after the promoters of this show for false advertising. It was announced that Scotti would carry a spear. There were no spears.

Then came "A Voice From the Past (1921)," a phonograph projection of one of Caruso's re-recorded records. On the stage was Canio's hat and drum. "Vestia Giubba" and memories of smoky gold—the catch-sob that gave one a shiver such as no other operatic sob ever did—lucky for the fun-makers that there was an immediate intermission.

My pal and I came back to the rail in time to see Vincenzo Bellezza and Tullio Serafin trading batons over what was called "An Orchestra Cocktail (1925)," which a know-it-all next to me said was a series of variations on a German folk tune, *à la Bach*, Mozart, Verdi, Gounod and Wagner. That was enough of that. "Then Came the Blues (1929)," with Rose Bampton singing like Helen Morgan and Rita De Leporte dancing not like Helen Morgan. Willie Pelletier held the stick. "A Visit to Venice (1930)" had for its excuse the burning issue as to whether the Met's settings for *Gioconda* really look like the Doge's Palace. Then, or later, somebody hit the nail squarely on the head by warbling "Get along, little Doge, get along." The accessories before and after the fact were Gene Lockhart, Kathleen Lockhart, Nino Martini and Kurt Ruhrseitz, with incidental music by Robert Armbruster.

"Opera from Everybody (1931)" was a broadcast of the Quartet from *Bohème*, as sung by Nina Morgana, Helen Gleason, Freddie Jagel and Dick Bonelli and listened to in a New York pent house and on

a Nebraska farm by Phyllis Boyce, Jay Clark, Aurelio Coccia and Alice Davenport. I knew right away which was the pent house and which the farm, because of the Girl of the Golden West costumes used in the latter. Riccardo Dellera conducted.

An Audition—and a Contract

The next act, styled "An Audition (1932)," had Whiskers. That's Rosa Ponselle's dawg. Whiskers came along with Rosa when she tried to get a radio job on the strength of her yellow hair and other sexy accoutrements. Little Lily Pons was brought by her mama for the same purpose—I mean an audition. Lawrence Tibbett, rigged out to emulate his sheriff father, shot his way into the competition. But after Rosa had tried heroically to get the purp to sing—it was clear he was intended to run scale passages like those of his mistress—with no result except apologies from Rosa about an unexpected case of stage fright, the radio manager—again, that fellow Lockhart—rushed in with a contract. "For me," cried Rosa, Lily and Larry in chorus. "No, for the dog," yelled Lockhart. I have often thought that similar self-denial on the part of singers would merit some such reward.

"At the Stage Door (1933)" was a duet in a rainstorm, sung by Lurcrezia Bori and Giuseppe De Luca, abetted by umbrellas on the stage and Pietro Cimara in the pit. The rain looked real enough but the music was so well sung that I would say that this was one of the acts distinctly not all wet. "Stop, Look and List (1933 1/2)" was mostly List (first name, Emanuel; occupation, deep bass) who sang from the orchestra pit about the fellow who played a big bass viol—while he only pretended to do so himself. Karl Riedel looked after the accompaniment.

The Grand Finale was designated "Hail! Hail! The Gang's All Here (1934)." The next line of that classic might have represented the feelings of the audience. I, for one, enjoyed seeing the *Aida* Triumph Scene in modern—or sub-modern—clothes, and with music from, I think, *The Merry Widow*. The King was the best King I have ever seen in *Aida*. I am told he was Otto Soglow and that he was made up like his own Little King in the *New Yorker* cartoons. Now I know where the Metropolitan gets some of its other ideas of costuming and make-up. The procession brought in signs, N.R.A., C.W.A., P.D.Q., and other letters from the Alphabet Soup, by way of introducing Eddie Johnson as the hero, who arrives in a Ford. Asked to what he owed his success, he replied, unflinchingly, "To the N. R. A."

Listed as taking part in this scene were all present members of the company, some former members and some may-yet-be members, with a lot of credits and gratitudes, none of which were for me. All such little grousing aside, my feeling again was that the Metropolitan Surprise Parties are distinctly an improvement on the regular Sunday Night Concerts. But then, I've had a lot of experience. I can take it.

Opera at the Metropolitan

(Continued from page 13)

of March 12, as the opening work of the twelfth week. Lily Pons had the title role and Gladys Swarthout appeared as Mallika. Giovanni Martinelli repeated his excellent interpretation of Gerald and George Cehanovsky was Frédéric. Léon Rothier sang Nilakantha. The smaller roles were filled by Helen Gleason, Philine Falco, Dorothea Flexer, Alfio Tedesco, Palo Ananian, Marek Windheim and Max Altglass. Louis Hasselmans conducted.

Hackett Sings in Rigoletto for First Time Here

The second Rigoletto of the season was given on the evening of March 14, with

Charles Hackett in the role of the Duke for the first time here. Giuseppe De Luca was the Jester, and Lily Pons the Gilda.

Mr. Hackett made a credible figure of the none too real character, besides singing the music with fluency and fine tone. His *Donna è Mobile* was beautiful, and *Questa o Quella* created much enthusiasm. His impersonation was graceful and had an air of regality which added much. Miss Pons sang her music well and was charming in appearance. Ina Bourskaya appeared in the role of Maddalena and Virgilio Lazzari in that of Sparafucile. Other parts were taken by Elda Vettori, Philine Falco, Giordano Faltrinieri, Alfredo Gandolfi and Paolo Ananian. Vincenzo Bellezza conducted.

Y.

Lehmann Scores in First New York Appearance as Eva

Die Meistersinger closed the special Wagner matinee cycle on March 15 and served to present the engaging Lotte Lehmann in her first New York appearance as Eva. The other principal roles were assumed by Doris Doe, who sang Magdalene; Max Lorenz, the Walther; Friedrich Schorr, Hans Sachs; Gustav Schützendorf, Beckmesser; Emanuel List, Pogner, and Hans Clemens, David. Remaining Mastersingers were Arnold Gabor, Marek Windheim, Angelo Bada, Max Altglass, Giordano Faltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and Arthur Anderson. Mr. Gabor doubled as the Watchman.

Of Mme. Lehmann's Eva, only the highest praise can be written. This splendid artist, in the three roles she has sung this season, has amply justified the reputation that preceded her for her operatic performances as well as her exquisite artistry as a recitalist, a talent which stood her in good stead in the role of the Nürnberg goldsmith's daughter. Not only was the characterization charming, but the singing lovely throughout. Here is an Eva with whom no fault can be found.

Mr. Schorr, back again as Sachs, repeated his sympathetic and moving performance. Mr. Lorenz's Walther was good and Mr. List's Pogner sonorous and impressive. Mr. Schützendorf's Beckmesser, was striking. Miss Doe was a charming Magdalene and Mr. Clemens an adequate David. Mr. Bodanzky conducted well.

The Third Butterfly

The third Madama Butterfly of the season on the evening of March 15, again had Elisabeth Rethberg in the title role, singing with exquisite tone and giving an understanding characterization of the long and trying part. Her entry was accompanied with beautiful singing, and Un Bel Di has seldom been better presented.

Mr. Martinelli invested the ungrateful role of Pinkerton with charm and dramatic force. There was a new Sharpless in the person of George Cehanovsky, who gave an excellent account of himself both dramatically and musically. Ina Bourskaya was a fine Suzuki. The remainder



Richard Bonelli Was Once More Acclaimed For His Fine Rendition of the Elder Germont in *La Traviata*

of the cast included Phradie Wells, Alfio Tedesco, Pompilio Malatesta, Paolo Ananian, Paolo Quinina and Millo Piero. Vincenzo Bellezza conducted.

Y.

An American Tristan in Paul Althouse

The final hearing of the season of *Tristan and Isolde* on the evening of March 16, was notable in that it marked the first time an American-born Tristan in the person of Paul Althouse walked the boards of the Metropolitan. Mr. Althouse has won high opinions in Wagnerian roles in concert and this season at the opera house. This was some of the best singing he has done. The tenor gave a well-rounded dramatic performance, restrained and, at the same time, intense. His singing once again proved the point that Wagner can be sung if you can sing him! It is a matter for regret that Mr. Althouse's performance came in the last hearing of the work for the year.

The other singers in the cast were familiar in their roles—Frida Leider as Isolde, Maria Olszewska as Brangäne, Gustav Schützendorf as Kurvenal and Ludwig Hofmann as King Mark, with the smaller roles filled by Arnold Gabor, James Wolfe and Hans Clemens. Arthur Bodanzky conducted.

The audience was one of the largest of the season and included a delegation from Reading, Pa., Mr. Althouse's home town, that came in a special train to hear the performance.

H.

Final Peter Ibbetson

Deems Taylor's *Peter Ibbetson* had its final seasonal hearing before a large Saturday matinee audience on March 17, with the

(Continued on page 33)

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NOVELTIES PLAYED FOR PHILADELPHIANS

Bailly Conducts Unusual Works in Chamber Program—Clubs Give Lists

PHILADELPHIA, March 20.—Novelties marked the fourth of this season's free Sunday evening chamber music concerts on March 11, at the Art Museum on the Parkway, under the artistic direction of Dr. Louis Bailly, who also acted as a skilled conductor in the three unusual and unfamiliar works. These were the Sextet in C for strings, Op. 11, by Glière; the Svendsen Octet in A for strings, Op. 3; and a Triptique for string orchestra by Tansman. They were presented by artist pupils of the Curtis Institute of Music, whose ensemble work was abundant in technical merit and satisfying in musicianship.

The Svendsen was effective in construction and agreeable music, though it did not seem to be going anywhere. The Glière, celebrating mainly Russian folk themes, also had similar agreeable merit. The Tansman, however, was quite another matter. It has texture and substance, and although its modern methods seldom reach extremes, its idiom is unmistakable and is employed with distinction.

The following participated in the program:

Violinists: Oskar Shumsky, Eunice Shapiro, Abe Burg, Marian Head, Lily Matison, Charles Jaffe, James Bloom, Leon Zawisza, David Frisina; viola players: Leonard Mogill, Alvin Dinkin, Arthur Granick, Simon Asin, Virginia Majewski; cellists: Rowland Cresswell, Harry Gorodetzer, Samuel Mayes, Joseph Druian and Harry Corodetzer.

Kelberine Recital Enjoyed

Alexander Kelberine, pianist, made his reappearance locally as a recitalist, after three years' absence, on March 14, in the Academy of Music. He received an enthusiastic greeting, which was well deserved. Listening to his playing was a rewarding experience both because he has the pianistic equipment to handle all the problems presented, and because his interpretations were understanding, and sensitive. Bach transcriptions by Mr. Kelberine's teacher, Alexander Siloti, a well selected Chopin group, Schumann's Carnival, and the recitalist's own transcription of the Bach Toccata in D Minor made up his list.

The Curtis String Quartet concluded a very successful season on March 14, the program consisting of the Beethoven Quartet in F Minor, Op. 95, and Schubert's Quartet in D Minor. The members are Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole.

Faust Excerpts Featured

The Philadelphia Music Club offered a program of dances and music at its meeting on March 6, in the Bellevue ballroom. Sonia, a danseuse, was the contributor of the former, and various club members gave the latter. A feature was a series of excerpts from Faust, by Elizabeth Harrison, soprano, Howard Haug, tenor, and Chief Caupolican, baritone, with Lena Blanche Joes at the piano. Laura Bast, contralto, sang operatic arias, and Ruth Rappe gave four violin solos. Their respective accompanists were Helen Boothroyd Saurer and Louis Sweifort.

The Matinee Musical Club at its March 13 fortnightly concert at the

Bellevue-Stratford featured its distinguished harp ensemble, Dorothy Johnstone-Baseler, director, in compositions by Corelli, Massenet and others, and the vocal ensemble, Nicholas Douty, director, which gave with fine tone and interpretation the Bach cantata, Strike Thou Hour, and Rachmaninoff's The Bells. Ernestine Bacon Cairns, soprano; Ruth M. Barber, pianist; Lillie Holmstad Fraser; Della Weinert, pianist; and Elsie Tucker and Florence Webber, accompanists, also contributed to the program.

The Monte Carlo Ballet Russe gave three performances in the Academy of Music, opening March 5, with a program for the Philadelphia Forum. Probably the biggest business done here this season in a musical enterprise rewarded the undertaking. Such things as Petrouchka and de Falla's the Three-cornered Hat, drew throngs despite zero weather and blizzard snows.

W. R. MURPHY

OPERA PRODUCTION LIKED IN HARTFORD

Faust by Metropolitan Company Draws Capacity House—Symphony Hailed

HARTFORD, March 20.—The Metropolitan Opera, visiting Hartford for the second time this season, presented Faust on March 13 before an audience which filled Bushnell Memorial Hall. In the cast were Elisabeth Rethberg, Giovanni Martinelli, Ezio Pinza, Richard Bonelli, Gladys Swarthout, Paolo Ananian, and Henriette Wakefield. Louis Hasselmans conducted. The performance was smooth and unified. Ovations abounded.

The Metropolitan's double bill on Jan. 30 consisted of Cavalleria Rusticana and The Emperor Jones. Singers in the former opera were Rosa Ponselle, Gladys Swarthout, Frederick Jagel, Armando Borgioli and Philine Falco, with Vincenzo Bellezza conducting. Lawrence Tibbett, Marek Windheim, Pearl Besuner and Leonardo Barros appeared in The Emperor Jones, Tullio Serafin conducting.

The wizardry of Arturo Toscanini lent especial glamor to the concert of the New York Philharmonic-Symphony in Bushnell Hall on March 14. All available tickets were sold and there was a long waiting list. The program included Smetana's The Bartered Bride Overture, the Fifth Symphony of Beethoven, the Scherzo from Mendelssohn's A Midsummer Night's Dream, the Siegfried Idyll, and Tchaikovsky's Romeo and Juliet.

In the Colonial Room on March 12, Bernard Wagenaar gave the last of five lectures in which he explained by word and musical examples, the music of the Bushnell symphony concerts.

Women's Chorus Ends Season

The Cecilia Club's concluding concert of the season was given in Bushnell Memorial Hall on March 7 before an audience exceeding 2500. Moshe Paranov, conductor of the chorus of 100 women, was represented on the program by an intriguing arrangement of the Albeniz Tango (Cherita Mia), sung to words of Thomas C. McCray, program director of WTIC. The work was repeated.

Royal Dadmun sang two groups of

solos of widely varying texts, but admirably suited throughout to his fine baritone. Irene Kahn as accompanist, Marshall Seeley, organist, and Rubin Segal in a violin obbligato, added much to the exceptionally attractive program.

Carl Weinrich gave a brilliant recital on the organ in Bushnell Memorial on March 11, as the third of four free events offered by the hall management. He played compositions by Dupré, Honegger, Vivaldi-Bach, Karg-Elert and Bach. An audience of over 2000 attended.

JOHN F. KYES

GIVE MODERN MUSIC

Cleveland Institute of Music Has Characteristic Program

CLEVELAND, March 20.—The Cleveland Institute of Music arranged its annual concert of modern music for March 7, the program including songs by two Cleveland composers, Herbert Haufreucht and Ward Lewis, and works by Honegger, Szymanowski, Schönberg, Griffes and Casella. The performers were to be Margaret Wright Randall, Ruth Edwards, Homer Schmitt, Emanuel Rosenberg, Maurice Sharp, Lawrence Stevens and Jean Martin Buck.

Mr. Rosenberg, faculty member, sang the tenor role in The Creation with the Painesville Choral Association on Feb. 13. Arthur Loesser of the piano faculty was scheduled to give a recital at the Oakwood Country Club on March 4.

Denoe Leedy, teacher of piano at the Cleveland Institute and music critic of the Cleveland Press, gave an illustrated lecture on contemporary American composers at the Women's City Club on Feb. 27.

Orchestral Concerts

(Continued from page 29)
"crowd" music yet bequeathed to symphonic and theatrical literature. This program was repeated on the following Sunday.

Juilliard Orchestra Gives All-British Program

Orchestra of the Juilliard School of Music, Albert Stoessel, conductor. Juilliard School Auditorium, March 17, evening:

A London Symphony Vaughan Williams
On Hearing the First Cuckoo in Spring. Delius
The Rio Grande. Lambert
Judith Sidoroff, pianist; Pauline Pierce, mezzo-soprano; Chorus. Lambert
The Enigma Variations. Elgar

Mr. Stoessel led his forces with skill through this program of contemporary British works, which was by no means an easy one, and the result was much appreciated by a large audience. The symphony was particularly well done and the charming Delius work was long applauded. In the atmospheric Lambert piece, the soloists, chorus and orchestra were kept well together with happy results and the Enigma Variations, of the late Sir Edward Elgar, were projected with real skill.

Adele Luis Rankin Conducts Choral Concert at Wanamakers

Adele Luis Rankin, teacher of singing, conducted a concert of the People's Civic Chorus of Hudson County, N. J., in the Wanamaker Auditorium on Feb. 17. The chorus gave a reception two days later at which a program was given by the following students from Mme. Rankin's studio: Carol Freund, Ethel Magee, Madeline Williams, Helen Wooffle, Fred Henkel and Vincent Profita. James J. Dunn, composer, was guest of honor.

IN THE STUDIOS

Appearances Made by La Forge-Berumen Artists

The weekly broadcast of the La Forge-Berumen Studios on March 7 over the Columbia System was given by Emma Otero, coloratura soprano, and John Lombardi, baritone, with Frank La Forge at the piano. Miss Otero sang with brilliance and artistry. Mr. Lombardi presented groups in Italian and English with skill. Mr. La Forge gave both artists fine support. Elsa Bottorff, contralto, and Harold Dart, pianist, accompanist, were heard March 14. Miss Bottorff sang two groups of songs in Italian and English. Mr. Dart played her accompaniments and also contributed two groups of solos.

Elizabeth Haynes, pupil of Ernesto Berumen, was heard in a group of Brahms piano works at the Morningside Club, on March 4. She was enthusiastically received and was obliged to add numerous encores.

Winner of Doris Doe Scholarship Gives Successful Recital

Sibyl Sammis MacDermid presented Dorothy Baker, soprano, and Doris Doe Scholarship winner, in an attractive recital in her studio on the evening of March 12. It is seldom that a singer of Miss Baker's youth is able to deliver so difficult a program with such success. She began with *Com' è Bello* from *Lucrezia Borgia*, and after a group of Brahms and Strauss went on to the *Shadow Song* from *Dinorah*, to Pizzetti songs which call for exact intonation and a final group in English.

Miss Baker's voice has a warmer tone than is always found among sopranos; it is even throughout its scale, and her facility in florid measures calls for praise, as does her exceptionally steady trill. Intelligence was seen in the interpretation of every item, whatever the mood called for. Phrasing was musicianly; the general style wholly admirable.

A critical audience paid Miss Baker the compliment of listening very attentively and rewarded her with applause which resulted in several encores.

Astrid Fjelde Sings at National School for Musical Culture

Astrid Fjelde, soprano, was soloist at a faculty concert of the National School for Musical Culture in the Barbizon Plaza on the afternoon of March 18, with Walter Golde at the piano. Miss Fjelde's program included *Leonora's aria* from *La Forza del Destino*, and songs by Arne, Ronald, Sibelius, Hageman, Mr. Golde and others. A Scandinavian group was very well done.

Ethel Glenn Hier Pupils Give Concert for Their Fathers

ROSELLE, N. J., March 20.—Pupils of Ethel Glenn Hier, pianist, gave a concert in honor of their fathers, on the evening of March 17. Students taking part included Mary Dee, Tommie Wickenden, Dorothy and George Leach, Ruth Eleanor Ward, Edith Du Bois, Louise McDowell, May Skvarla, Lois Knerr, Jean Williams, Peggy Walker, Jane Storms, Barbara Goodman, Ruth Beyer and George Scott.

Chardon Quartet Continues Beethoven Programs

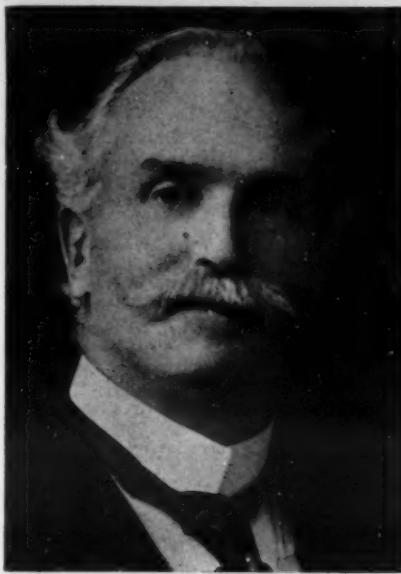
CAMBRIDGE, MASS., March 20.—Continuing its presentation of the seventeen Beethoven quartets, the Chardon String Quartet (Messrs. Lauga, Knudson, Cauhause and Chardon) played Op. 130 and Op. 131 at the sixth concert on March 15 in Brattle Hall. A large audience applauded the superb performance of the quartet, which is sponsored by the Longy School of Music.

G. M. S.

Malkin Students Give Program

BOSTON, March 20.—At a concert given recently by advanced students of the Malkin Conservatory, the following were heard to good effect: Esther Stein, Dan Farnsworth, Saul Cohen and Anna Biagi.

Passed Away



Herman Klein

LONDON, March 15.—Herman Klein, noted British music critic, author and teacher of singing, died on March 10.

Although London was chiefly the scene of Mr. Klein's career, he lived in New York from 1902 to 1909, writing for the *Herald* and engaging in other activities, one of which was the promotion of a concert series. His book, *Unmusical New York*, was published in 1910.

Mr. Klein was born in Norwich, England in 1856. The brother of the late Charles Klein, author of *The Music Master*, the *Lion* and the *Mouse* and other plays, and of the late Manuel Klein, composer of music for comic opera and for many productions in the New York Hippodrome, he studied singing under Manuel Garcia and taught at the Guildhall School of Music in London from 1897 to 1901. Private teaching was taken up after his return to London from America.

He began to write criticisms in 1875. From 1881 to 1901 he was critic on the *Sunday Times* of London. *Musical Notes*, an annual, was edited by him from 1886 to 1889. His association, as critic, with the *Saturday Review* extended from 1917 to 1921. He also contributed to leading music journals, and to *Grove's Dictionary of Music and Musicians*.

Books written by Mr. Klein include *Thirty Years of Musical Life in London*, *The Reign of Patti*, *The Art of Bel Canto*, *Musicians and Mummers*, *Great Women Singers of My Time* and (most recently) *The Golden Days of Opera*.

Mr. Klein composed songs and piano pieces, and wrote a *Grand March* for the Paris Exposition of 1878.

Mrs. Jackson S. Elliott

BROOKLYN, March 20.—Isabel Joyce (Mrs. Jackson S.) Elliott, formerly active in musical and journalistic fields, died on March 14. She was fifty-three. Before her marriage to Mr. Jackson, assistant general manager of the *Associated Press*, she was music and drama critic on the *Washington Times*. She had also been organist and director of music in St. Joseph's Church in that city, and wrote for magazines under the name of Daisy Joyce.

Maurice Grau

Maurice Grau, a cousin of the late Maurice Grau, who was manager of the Metropolitan Opera from 1896 to 1903, died on March 10. He was seventy-six and the son of Herman Grau. With his father, he had been associated with the Metropolitan, later entering the theatrical business.

Mrs. George Lewis Catlin

BOSTON, March 20.—Mrs. Maria Dolores Ainsa Catlin, pianist, and wife of George Lewis Catlin, vice-president and treasurer

The Manhattan Concert Fortnight

(Continued from page 15)

gram offered and in the supreme manner in which it was presented.

The wonder was that the boy Menuhin, who played the Beethoven Concerto in 1926 under Fritz Busch in New York, has truly become more wonderful today. The artistic growth of the lad who, as was natural, was looked on as the most prodigious of prodigies has been unique. Young players often lack taste in many things relating to their playing. Menuhin's taste has always been impeccable. That, it would seem, plus the superb foundation given him, has made possible the attainment in his 'teens of a place among the elect.

He has so much to offer, a large, evenly produced tone, a finger technique that is indescribably sound, a bow arm that responds to every inflection as though it were part of the music itself. Above all stands a fine dignity, a freedom from even the slightest touch of the banal. Thus Menuhin may play virtuoso music, that has little value *per se* as music (half of this program was made up of that), and still hold our attention and interest.

Mozart's concerto written at ten will never take the place of the famous D Major, nor do we like it as well as the other D Major (Köchel 211), recently issued, edited by Rudolf Gerber. Herr Hindemith's cadenzas seemed to us unfortunately contrived ones. But it was pleasant to know it and it was played transportingly. Menuhin has shown us before that he can play Bach's solo sonatas and his achievement in this one, little played save its last movement, the famed Chaconne, was brilliant.

What shall we say of the Paganini, played not in the familiar Wilhelmj arrangement, but in its original form! Here was hair-raising virtuosity, every form of pyrotechnical display, double and triple stopping, double artificial harmonics, passages in octaves and tenths that were thrilling, and the like. It was the playing of nothing short of a young Paganini, who sang up on his G string in regions which few violinists dare explore, high A's and B's being sounded with the quality of a tenor voice. The movements which Wilhelmj eliminated have not been sorely missed, we dare say, an Adagio in the manner of an operatic scene and a Rondo that is as good or as bad as Rossini, as you will. That depends on whether you think of that composer as Toscanini does, or as most of us do. . . .

of the Aeolian-Skinner Organ Company, died in Brookline on March 10. She was a daughter of the late Judge James Ainsa of Arizona, and great-great-granddaughter of Juan Bautista de Ainsa, who came from Spain in 1776 and founded the city of San Francisco and the Mission Dolores.

W. J. P.

Frank S. Hannah

Frank S. Hannah, who had been associated with Geo. Kilgen & Sons, organ builders, and with the renting office of the Steinway Building, died on March 14. He was sixty-four. He is survived by his wife, Jane Osborn Hannah, who sang soprano roles with the Metropolitan and Chicago opera companies, as well as in Europe.

Robert Perutz

CINCINNATI, March 20.—Robert Perutz, violinist and faculty member of the Cincinnati Conservatory, died on Feb. 28. Of Polish nationality, Mr. Perutz graduated in law from the University of Lemberg, later studying at the Conservatory in that city and under Henri Marteau and Carl Flesch. He had toured Europe and South America, and came to the United States in the early 'twenties.

Mrs. Adam Schaaf

CHICAGO, March 20.—Mrs. Adam Schaaf, widow of the founder of the Adam Schaaf Piano Company, died on Feb. 26. She was eighty-two.

The second famous Sarasate piece closed the concert in another technical whirlwind. But young Menuhin's unfailing sense of tonal beauty—and that is one of his most distinguishing, as well as distinguished, possessions—in the simple, but tender, Andalusian melody touched us as much as anything he played. Of course, there were extras, two of which we heard, the Brahms-Joachim Hungarian Dance in A and the Debussy-Hartmann *La fille aux cheveux de lin*, both played consummately.

Herr Bohle's accompaniments, burring the opening of the Mozart concerto, were admirable in all respects.

A. W. K.

Gertrude Kappel Hailed in First Recital

Gertrude Kappel, soprano, Coenrad V. Bos, accompanist. Town Hall, March 19, evening:

Der Lindenbaum, Die Krähe, Der Tod und Das Mädchen, Wasserflut, Ständchen, Schubert
Mädchenlied, Alte Liebe, Du unten im Tale, Verzagten Brahms
Aus meinen grossen Schmerzen, Auf dem Meere, Mutter, O Sing mich zur Ruhe, Im Herbst Franz
Coptisches Lied, No. 2, Mögen all bösen Zungen, Die Nacht, Dank des Posa, Wolf

Not often does a dramatic soprano accustomed to the heaviest Wagnerian roles and to the outpourings of Strauss's *Elektra* satisfy so completely as Mme. Kappel did at her first New York recital in this deitly chosen program representative of some of the best of the world's lieder. It was a matter for admiration that the Schubert Serenade, requiring a restrained, flowing tone could be sung so perfectly, so quietly, as Mme. Kappel did it. One thought of a carefully sustained violin tone more than a human voice. Not only here but throughout the program the superb quality of the singer's voice was striking in its poignant beauty.

Die Krähe, not often sung, was another very fine piece of singing. Of the four Brahms works, *Da unten im Tale* was perhaps the best, and in the Franz group, *Im Herbst* was telling in its tragic import.

Reaching a climax in her Wolf group, Mme. Kappel held her audience spellbound, and the final song was tremendous in its effect.

Mme. Kappel, who has long been a favorite in the opera house has also by this recital, established herself in New York as a lieder artist of the very highest calibre.

D.

JOSEPH ULEHA, violinist; VLASTA ULEHA, pianist. Steinway Hall, March 14, evening. Dvorak Concerto, Beethoven Sonata and shorter pieces by Sevcik, Smetana, and others.

Ballet Russe Gives de Falla Work

As a novelty on its return program, opening its farewell engagement, the Monte Carlo Ballet Russe presented de Falla's *The Three-Cornered Hat* in the St. James Theatre on the evening of March 9. On the same bill were Tchaikovsky's *Le Lac des Cygnes*, and *Les Matelots* by Auric.

The Auric work was a local novelty. The music proved rhythmic and charming and the dancing of Massine, Woizikowsky and Lichine added much to the delight of its production. The de Falla, the music, which is familiar in concert rooms, was beautifully danced by Woizikowsky as the miller and Toumanova as his wife. The choreography was by Massine. The Tchaikovsky work is somewhat dated, but had moments of charm. Efrem Kurtz again conducted with finesse.

D.

Westminster Choir in Benefit Concert

The Westminster Choir, Dr. John Finley Williamson, conductor, was heard in one of its few public appearances before sailing this summer for a visit to Russia, in a concert for the benefit of St. Mark's-

in-the-Bouwerie, at the church on the evening of March 7. The program ranged from early church classics to modern folksong arrangements, and was sung with excellent quality of phrasing, attack and ensemble throughout.

F.

Rubinstein Club Gives Third Luncheon-Musicale

The third luncheon-musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, was held in the Waldorf-Astoria on March 13. The musical program was arranged by Eleanor Garrigue Ferguson, Alice Garrigue Mott and Esperanza Garrigue.

Those taking part in the program were Marie Montana, Margaret Roberts and Marie Plant, sopranos; Marjorie Squires, mezzo-soprano; John Kelvin, tenor; Hector De Lara, baritone, and Marguerite Baille, pianist. Anca Seidlova and Maurice La Farge accompanied.

V.

Nan Browne, Roslyn Malgadey and Dorothy Hargreaves Give Recital

Nan Browne, soprano, Roslyn Malgadey, contralto, and Dorothy Hargreaves, soprano, were heard in recital in Aeolian Hall on the evening of March 1, with Marcella Geon at the piano.

Opera at the Metropolitan

(Continued from page 31)

usual cast. Edward Johnson again created enthusiasm in the name-part with Lucrezia Bori repeating her sympathetic performance of the Duchess of Towers and Lawrence Tibbett making much of the difficult role of Colonel Ibbetson. Gladys Swarthout was excellent in the small role of Mrs. Deane and the other roles were capably filled by Mmes. Bourskaya, Wells, Divine, Falco, Vettori, Flexer and Helen Gleason and Messrs. Bada Rothier, Paltrinieri, Picco, Altglass, Gandolfi and Cehanovsky. Y.

A "Popular" Salome

The season's final *Salome*, as the "popular-price" magnet on Saturday evening, March 17, approximated a little closer than its predecessors some of the details of European performances of this work. The severed head was partly visible instead of being entirely hidden under a veil. The cast included Mmes. Ljungberg, Manski and Doe and Messrs. Jagel, Schorr, Clemens, List and others heard at earlier representations. Carl Riedel took over the baton, in succession to Artur Bodanzky and gave a creditable account of the orchestral score.

The Strauss music-drama was preceded by a performance of Mascagni's *Cavalleria Rusticana*, which centered around the highly emotional *Santuzza* of Carmela Ponselle. She was warmly applauded. Others participating were Irra Petina as *Lola*, Philine Falco as *Lucia*, Carlo Del Corso as *Turridi* and Armando Borgioli as *Alfio*. Vincenzo Bellezza conducted.

O.

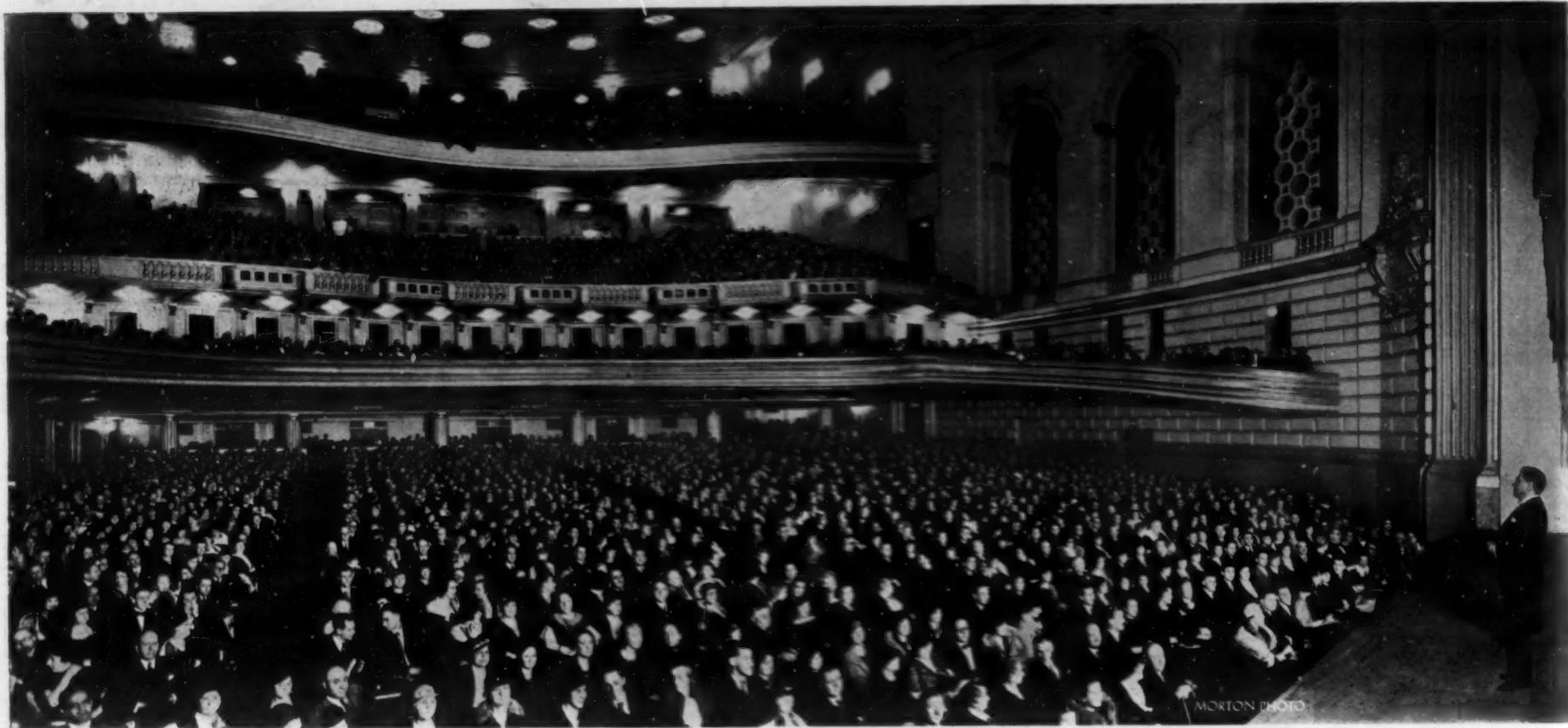
Sunday Night Concert

Wilfred Pelletier, with Pierre Henrotte as guest, conducted at the Sunday Night Concert on March 18, Mr. Henrotte leading the orchestra in the Second *L'Arlésienne* Suite of Bizet. Mr. Pelletier, besides directing the accompaniments, led the Barber of Seville Overture.

Singers from the company included Virgilio Lazzari who substituted for Ezio Pinza, Rose Bampton who sang an aria from *Semiramide*, Queena Mario, heard in a *Romeo and Juliet* duet with Frederick Jagel, Max Lorenz, Gladys Swarthout, Giuseppe De Luca, Lily Pons who sang the first-act aria from *Linda di Chamounix* and *Una Voce Poco Fa*. Nino Martini sang the *Pearl Fishers* aria and the duet from the same opera with Mr. De Luca. The program closed with the *Lucia Sextet* sung by Mmes. Pons and Falco and Messrs. Martini, De Luca, Lazzari and Paltrinieri.

Y.

MAMMOTH THRONG SWAYED BY A SINGER'S ART



The Interior of the War Memorial Opera House in San Francisco When Tito Schipa Sang to a Capacity Audience of 3300

SAN FRANCISCO, March 20.—A capacity audience of 3300 was entranced by the art and voice of Tito Schipa when he gave a concert in the War Memorial Opera House on March 9. His first group began with Laporini's *Sogno di Marzo*, Scarlatti's *Le Violette*

and arias from *Le Donne Curiose* by Wolf-Ferrari and Donizetti's *L'Elisir d'Amore*, all sung with the fluency of tone and in the impeccable style for which the artist is celebrated. A group in English was made up of *My Lady Sleeps*, by Furgieule; *Pleading*, by

Kramer; *Manning's In the Luxembourg Gardens*; and *Hageman's Do Not Go, My Love*. In these Mr. Schipa's clear enunciation added much to the artistic effect. Concluding the program were *Le Rossignol* by Rimsky-Korsakoff, Bellini's *Carovanna Nella Notte*, *Esper-*

anza by Mancini, and Mr. Schipa's own *Serenata Matutina*. Many demands for encores attested the delight of the auditors. Julian Huerte was at the piano, accompanying admirably and contributing attractive solos. The concert was arranged by Peter D. Conley.

DOBROWEN RETURNS TO SAN FRANCISCO

Conducts Symphonic Concert at Which Ballet and Eichheim Appear

SAN FRANCISCO, March 20.—The Municipal "Pop" Symphony series ended on March 10 with Issay Dobrowen, returned from Philadelphia, on the podium and Adolph Bolm's ballet on the stage. The orchestral works with which the concert opened were Glinka's *Russlan* and *Ludmilla* Overture and Tchaikovsky's Fifth Symphony.

Bernardino Molinari chose a Beethoven-Wagner program for his final appearance before the Municipal "Pop" Symphony audience which filled the War Memorial Opera House. Josef Lhevinne was piano soloist in the Emperor Concerto in which the orchestra gave superb cooperation, after giving a memorable reading of the *Leonore* Overture. The Wagnerian half of the program was devoted to beautifully balanced readings of the Flying Dutchman Overture, The Forest Murmurs from Siegfried, Siegfried's Death and Funeral March from *Götterdämmerung* and The Ride of the Valkyries.

Johann Strauss' *Weiner Blut* was gracefully danced by eight members of the San Francisco Operatic Ballet School, of which Mr. Bolm is director. The Hopak from Moussorgsky's *The Fair at Sorotchinsk* was admirably danced by Betty Scoble Abbott and the skilled Nickolas Vasilieff. Elise Rei-

man was featured in *Pas Espagnole Classique* from Glazounoff's *Raymonda*.

But the pièce de résistance of this dance-symphony program came after the intermission, when Henry Eichheim took up the baton to conduct his own score for *The Rivals*, a choreodrama based on a Chinese legend and Chinese ceremonial music. Mr. Eichheim knows his oriental themes and their treatment, and Mr. Bolm knows his Chinese theater. The result was a happy combination which created an authentic Chinese theatre atmosphere (thanks partly to the special setting by Nicolas Remisoff) and afforded auditors a delightful artistic experience of an unusual sort.

The dancers included Mr. Bolm and Dimitri Romanoff as two Chinese generals; Maclovia Ruiz as the wife of one of them; Jane Crawford as the wife's attendant, and Mr. Vasilieff and Alexis Shimonauff as the indispensable property men.

MARJORIE M. FISHER

Music in Berlin

(Continued from page 18) ovation, but the crusty critics were inclined to drop a silent tear over their wayward lieder singer *par excellence*.

Another stellar attraction was the concert of Elisabeth Schumann, which was dedicated to the lighter side of Schubert, Brahms, Wolf and Strauss, a type of program in which she excels.

Another concert of this kind was that of Paul Bender who chose "humor" as his text.

Maria Teresa Pediconi, Italian singer of great interpretative ability, gave a

program of modern Italian works, in which she was ably assisted by Elio Liccardi at the piano and Fernando Germani.

We have also had lieder concerts by Rudolf Laubenthal, Gerhard Huesch and Rosalind von Schirach. The Hungarian singer, Irene de Noiret had such success in a program of folk songs that she was obliged to repeat the concert.

Paul Snyder of Kansas City, well known in the musical colony of Berlin, who has been playing in England and Italy with outstanding success, is sponsoring the foundation of a school for advanced pianists under the direction of Artur Schnabel. The main school is to be located on Lake Como with branches in Milan and Rome in conjunction with the Verdi Conservatory.

Ellice Illiard, coloratura soprano of the Dresden Opera, in private life the wife of Andre Mertens, well-known international impresario, has been engaged to sing the leading role in the light opera, *Die Lockende Flamme*, at the Theater des Westens, Berlin.

Werner Janssen Returns to New York

Werner Janssen, young composer who has been conducting in Europe while on a Prix de Rome, returned recently to New York for several months. His most recent achievement was a concert of Sibelius music in Finland, which was attended and praised by the composer. Mr. Janssen conducted sixty-three concerts in Europe, and is expecting to return there, having been invited to Riga in the summer, and also to Russia.

Mr. Janssen is known to this country only as a composer.

ORMANDY CONDUCTS ARTISTIC PROGRAM

Contrasted Music Given by Men In Minneapolis—Myra Hess Is Soloist

MINNEAPOLIS, March 20.—A program of striking contrasts, including a work new to local concert goers, was given by the Minneapolis Symphony under the magnetic baton of Eugene Ormandy on March 16. The novelty was Debussy's *Iberia*. The soloist, Myra Hess, had an outstanding success in Brahms's Second Piano Concerto in B Flat. The symphony was Mozart's in G Minor.

Enthusiasm rose as the concert progressed. Mr. Ormandy achieved a perfect balance in the Mozart, which he read with a finely sensitive appreciation of its beauty. He was equally at home in the impressionistic music of Debussy, realizing its glamorous charm with a deft touch and making clear the subtleties of its color and rhythms. Already recognized as a Debussy interpreter *par excellence*, Mr. Ormandy gave his audience fresh proof of his artistry along this line.

Soloist Adds Encores

In the Brahms, Miss Hess and Mr. Ormandy gave a performance which was memorable for authority, security and a searching quality of expression. Applause was prolonged, and the audience was not content until Miss Hess had added extras to the printed program. Among these were works by Bach, and more Brahms.